

Debbie Reynolds
THE AUCTION

JUNE 18, 2011



Profiles
IN HISTORY

Debbie Reynolds The Auction

SATURDAY JUNE 18, 2011 AT 12:00 PM PDT

LIVE • MAIL • PHONE • FAX • INTERNET

CATALOG PRICE

\$39.50

AUCTION LOCATION

THE PALEY CENTER FOR MEDIA
465 NORTH BEVERLY DRIVE
BEVERLY HILLS, CA 90210

AUCTION PREVIEW

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BEVERLY HILLS, CA 90210

PUBLIC PREVIEW DATES

JUNE 4 - JUNE 5.....12PM TO 5PM
JUNE 8 - JUNE 12.....12PM TO 5PM
JUNE 15 - JUNE 17.....12PM TO 5PM

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Place your bid over the Internet! PROFILES IN HISTORY will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.

For more information, please visit us @ www.icollector.com



STYLE AND SEDUCTION: THE ART OF HOLLYWOOD COSTUME DESIGN
LOANS SOUGHT FOR LANDMARK EXHIBITION TO BE HOSTED BY
THE VICTORIA AND ALBERT MUSEUM,
LONDON, 20 OCTOBER 2012 TO 27 JANUARY 2013

The Victoria and Albert Museum (V&A) in London is the world's leading museum of art and design and promotes the knowledge, understanding and enjoyment of the designed world.

The Art of Hollywood Costume Design is a groundbreaking exhibition that celebrates costume design as a vibrant modern art form and explores costume as a key component of cinema storytelling. This exhibition is not 'just' about clothes; it is about the creation of the character that inhabits each costume.

Eight significant costumes from the unparalleled collection of Debbie Reynolds have been requested for loan to the exhibition. The Victoria and Albert Museum would like to continue a discussion about borrowing these important loans for this landmark exhibition following their auction.

LOT 2. RUDOLPH VALENTINO "JUAN GALLARDO" SIGNATURE "SUIT OF LIGHTS" MATADOR OUTFIT BY TRAVIS BANTON FOR THE 1922 *BLOOD AND SAND*.

LOT 181. JOAN CRAWFORD "MILDRED" WAITRESS UNIFORM FROM *MILDRED PIERCE*.

LOT 273. DEBBIE REYNOLDS "KATHY SELDEN" FLAPPER DRESS FOR "GOOD MORNIN'" NUMBER IN *SINGIN' IN THE RAIN*.

LOT 354. MARILYN MONROE "THE GIRL" IVORY PLEATED "SUBWAY" DRESS BY TRAVILLA

LOT 357. GRACE KELLY "FRANCES STEVENS" 2-PIECE ROSE CREPE OUTFIT FROM SCENIC DRIVE IN *TO CATCH A THIEF*.

LOT 473. ELIZABETH TAYLOR SIGNATURE ROYAL CEREMONIAL HEADDRESS FROM THE 1963 *CLEOPATRA*.

LOT 506. AUDREY HEPBURN'S ICONIC ASCOT DRESS FROM *MY FAIR LADY* – DESIGNED BY LEGENDARY COSTUME DESIGNER CECIL BEATON.

LOT 538. BARBRA STREISAND "DOLLY LEVI" SIGNATURE SLEEVELESS GOLD VELVET HEAVILY JEWELLED GOWN WITH SHOES AND HEADPIECE FROM *HELLO, DOLLY!*

This once-in-a-generation retrospective will be the first to showcase 100 of the most beloved and iconic costumes from 1912 – 2012 in a single exhibition. It will unite costumes from the leading US and international private collections and prominent studio, costume house, motion picture archive and museum collections. Lenders to the exhibition include Warner Bros., 20th Century Fox, Paramount Pictures, NBC Universal Studios, Sony, Lucasfilm Ltd., Harry Ransom Center, The Museum at FIT, The Collection of the Motion Picture Costume Design/Larry McQueen, La Cinémathèque française, Deutsche Kinemathek, Museo del Traje and the British Film Institute (BFI).

The exhibition will be presented at the V&A from 20 October 2012 to 27 January 2013, followed by an international tour in 2013.

FOR MORE INFORMATION SEND EMAIL TO INFO@PROFILESINHISTORY.COM



As a filmmaker and a lover of cinema, I have always appreciated the many disciplines that go into making a film – the props, the costumes, all the aspects that come together to make the whole as great as the sum of its parts. I have archived all the important pieces from my own films, and I am a staunch believer it's important that we all make an effort to preserve our cinematic heritage – before it's too late.

Fortunately for all of us, Debbie Reynolds has collected a wonderful array of costumes, and artifacts from her own personal cinematic history. As a shining star from one of the industry's most vibrant periods, her private collection is a holy grail of screen memorabilia and an intimate glimpse into Hollywood's Golden Age.

Thanks to Debbie, these iconic pieces are intact and in excellent condition – a rarity in an industry too often driven by the Next Big Thing, rather than by respect for its past. As time passes, there are fewer opportunities for fans to avail themselves – firsthand – of this rich heritage, and I hope that true cinema-philes will see this collection for what it is: a treasure.

A handwritten signature in black ink, appearing to read "George Lucas". The signature is fluid and stylized, with a long horizontal stroke extending to the right.

George Lucas

“CONDITIONS OF SALE”

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History (“Profiles”) will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE “CONDITIONS OF SALE” EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE “CONDITIONS OF SALE” AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property (“Consignor”) and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, “Final Bid Price” means the amount of the highest bid acknowledged and acceptable to Profiles. The term, “Purchase Price” means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as “Buyer”) equal to twenty three percent (23%) of the Final Bid Price [discounted to twenty per cent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty three percent (23%) if bid on and won through icollector; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' “official policy” regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time

of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is “bought-in” to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/

Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set

forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

CONDITIONS OF SALE

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

ESTIMATE PRICES

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

RESERVES

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

OWNED OR GUARANTEED PROPERTY

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

BUYER'S PREMIUM AND SALES TAX

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty three percent (23%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty three percent (23%) if bid on and won through collector. California sales tax shall automatically be added to the purchase price unless exempted.

BEFORE THE AUCTION

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the

condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

BIDDING INCREMENTS

See registration page.

ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at the URL www.icollector.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible

or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

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The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

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THE SELLER

AUCTION ESTIMATE

If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

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After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

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IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. A tear or alteration to a costume, or small broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require restoration to be returned to their pre-production state. Many of the items featured have been modified for subsequent productions and may differ in certain aspects from the production as listed in the catalog description.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.



When I was seventeen, I won a beauty contest, was discovered by a studio talent scout and transported into the wonderful world of show business. I grew up on the MGM lot where they boasted that they had “more stars than there are in heaven.”

I was fortunate enough to start my career around the biggest movie stars. Can you imagine walking to work every day and seeing Fred Astaire dance past you as you approached your sound stage? I lived in a world that for most people was a dream.

My love for collecting began early in my MGM career. I used to spend my spare time in the wardrobe department, watching the most talented people create costumes for the actors. I was fascinated by how they were able to translate a simple suggestion in a script, sometimes even a piece of dialogue, into a magnificent costume. I loved everything that went into the process – the sketches, the fabrics, the construction.

Those were the days when the greatest designers worked at MGM – Walter Plunkett, who did our costumes for *Singin’ in the Rain*. The designer who probably had the most influence on me was Helen Rose. Helen worked on many of my films and even designed my wedding dress. For all three weddings!

My passion for collecting began in earnest when the studios broke up their inventories. In 1970 MGM announced it was going to auction off everything except their real estate. I was still under contract at MGM and knew this inventory well. These were the clothes that the studio wouldn’t even lend us to wear to events or parties. Prior to this auction, I was a “normal” collector. After the auction, preserving as many of these costumes as possible became my obsession. After MGM’s auction, the other studios followed suit. I was very fortunate that I knew the president of Fox Studios, who allowed me to purchase many items prior to their auction. Over the years, I continued to save as many pieces as I could as the studios threatened their very existence.

I cherish every piece I’ve collected. I couldn’t bear to see them be lost or forgotten. Each costume embodies the aura of the star who wore it onscreen. Who can think of *The Wizard of Oz* without seeing Dorothy’s ruby slippers? Or *The Seven Year Itch* without Marilyn Monroe’s subway dress? I can’t. And I bought twelve of Marilyn’s costumes. All these items are as famous as the stars that wore them. There is magic in every thread, button and bow. Many of these wonderful articles capture that special moment in a film where our hearts were deeply touched. For me, the memory of this moment lives forever in each of these pieces.

I always dreamed of building a museum, a permanent place to house and display the collection, so everyone could visit these miraculous costumes and props. For the past fifty years, I have collected, preserved and loved all these treasures. I've had the privilege to be their champion and caretaker.

Sadly, my dream didn't come true. As I turn these precious items over to the auction, my wish is that they will find homes where they will be revered and preserved along with their history.

Now everyone has the opportunity to own them.

I hope you will love them as I do.



*A*s far back as I can recall my mother has been as big a fan of movies as she was and is a star in them. So, over time, it became a priority----almost an obsession for her to collect and preserve Hollywood historic artifacts. From the costumes and props to furniture from the most celebrated & beloved movies of all time, she has amassed the most extensive & extraordinary private collection in the world. With the intent of building "The Hollywood Museum" representing everything from the silents to the present day, this is the quintessential Hollywood collection.

My mother saw the value in these artifacts long before others, she has collected the best costumes from the greatest films worn by the greatest stars . From the great MGM and Fox auctions in the 1970s to countless auctions that took place in the intervening four decades, it is because of her dedication that we have so many of the costumes and props for our most iconic, treasured films preserved for us today.

So, for the first time, other movie lovers and collectors can own a piece of Hollywood history and I hope that these people appreciate and enjoy them as much as she ----& her family----my brother, Todd & I ----- have.

Carrie Fisher



1. Bell and Howell 2709 35 mm motion picture camera circa 1915. Bell and Howell Model 2709 circa 1915 Serial number 1153. 35mm motion picture camera, 4-lens turret with 4 lenses and rack over system 400 ft. and 1000 ft. film magazines. This was the first camera ever to use register pins and features hand-cranking capability or variable speed cine motor. Detachable side mounted viewfinder. Has the matching original Mitchell head and Mitchell wooden tripod legs serial number 1365. Also comes with three original B&H cases and power cable. All in remarkable condition. Special shipping arrangements will apply. **\$10,000 – \$15,000**



2. Rudolph Valentino "Juan Gallardo" signature "Suit of Lights" matador outfit by Travis Banton for the 1922 *Blood and Sand*. (Paramount, 1922) Exquisite purple satin matador outfit, jacket, vest and pants, decorated with intricate silver bullion, red faceted stones, sequins and bead fringe. Jacket has United blue label handwritten "Rudolph Valentino" and stamped "11." Pants have handwritten "Rudolph Valentino #1 M3067 113140" and stamped "Paramount Wardrobe 10." Worn by Rudolph Valentino as "Juan Gallardo" and dubbed the "Suit of Lights" in the 1922 film, *Blood and Sand*. Fragile, but in very stable condition considering its age. One of the most important costumes in film history! \$60,000 – \$80,000



3. Clare Eames "Queen Elizabeth" peach damask hat with pearls from *Dorothy Vernon of Haddon Hall*. (Pickford, 1924) Peach damask period hat adorned with a crown of faux pearls and green stones worn by Clare Eames as "Queen Elizabeth" in *Dorothy Vernon of Haddon Hall*. No label. Damask underneath is torn exposing wire basket frame. Fragile, but stable condition considering its age. \$400 – \$600



4. Mary Pickford "Dorothy Vernon" period hat from *Dorothy Vernon of Haddon Hall*. (Pickford, 1924) Ornate wire frame hat with tulle covering and strung with faux pearl beads and embellished with gold brocade leaf pattern. Worn by Mary Pickford as "Dorothy Vernon" when she meets Clare Eames "Queen Elizabeth" on the castle stairs. Measures 10 in. tall x 9 ½ in. wide. Exhibits slight wear to the delicate thread interlacing between the leaves; otherwise, excellent condition considering its age. \$800 – \$1,200



5. *Dorothy Vernon of Haddon Hall* pair of original lobby cards. (Pickford, 1924) Pair of original hand-tinted 11" x 14" lobby cards of Mary Pickford in elaborate gowns. Very Fine. \$300 – \$500



6. Francis X. Bushman "Messala" historic winged charioteer helmet from the 1925 *Ben-Hur: A Tale of the Christ*. (MGM, 1925) Historic brass charioteer winged helmet with tan leather insert. Measures 11" long, 7" high and 8" wide. In fragile condition. Worn by Francis X. Bushman as "Messala" in the classic chariot race scene from *Ben Hur: A Tale of the Christ*. Accompanied by an additional steel and brass helmet measuring 14 in. high x 7 ½ in. wide x 9 in. long as well as a brass breastplate with dark tan suede skirt and brass accents attributed to the film. In fragile condition. **\$20,000 – \$30,000**



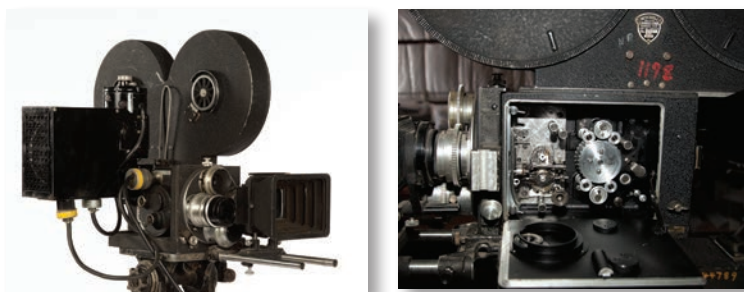
7. Elaborate dress tunic with beaded embroidery and blue fringe attributed to *Ben-Hur: A Tale of the Christ*. Incredibly elaborate silk and satin robed tunic heavily embroidered with brightly colored tapestry, beads, and blue fringe. Attributed to the film. \$600 – \$800



8. Tunic with rust suede top embellished with brass hemispheres attributed to *Ben-Hur: A Tale of the Christ*. Teal fabric tunic armored with heavy suede rust-colored leather, embellished with varying brass hemispheres and colored tapestry. Attributed to the film. \$600 – \$800



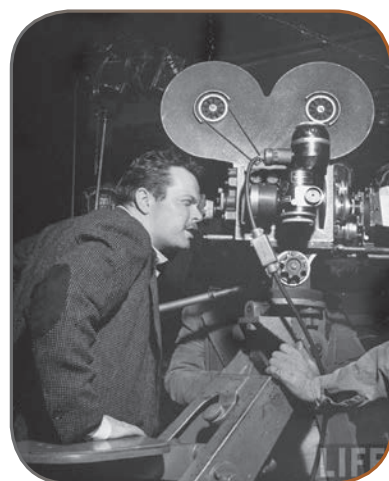
9. Large purple cape with gold appliqué from *Ben-Hur: A Tale of the Christ*. Light purple velvet and silk cape or shawl, approx. 4ft x 6ft with highly decorative gold appliqué in Arabic pattern, and gold-colored lavender-jeweled clasp. Worn by a member of the royal court in *Ben-Hur: A Tale of the Christ*. \$600 – \$800



10. Mitchell Standard Model A 35 mm motion picture camera circa late 1920s. Mitchell Standard Model A circa late 1920s Serial number 1085 35mm motion picture camera, 4-lens turret with 4 lenses. This was the first camera that Mitchell manufactured. It has a variable shutter, upgraded viewfinder and two 1000 ft. magazines. It features hand-cranking capability and includes two variable speed motors - VS-110 and Mitchell Model HS-110. The vintage Mitchell tripod head serial number 301. In addition, two complete matte box systems and box of 11 film gates with four original matched cases. Special shipping arrangements will apply. **\$8,000 – \$12,000**



11. Harold Lloyd personal blue suit with signature straw hat from the Harold Lloyd Estate, dated 1928. Three-piece navy wool double-breasted suit. Benham & Co typed label "Harold Lloyd Apr. 1928". Includes a cotton white shirt (some staining), navy silk tie and his signature straw hat with red and blue ribbon. Made in Italy. Size 7 5/8. Personally owned and worn by Harold Lloyd and obtained from his estate. **\$2,000 – \$3,000**





12. Lock of Mary Pickford's hair in wooden display box. Lock of Mary Pickford's blonde hair measuring approximately 3 in. long and housed in a custom sealed wooden display box with glass-covered window. Mounted inside the lid is a color print of Pickfair.

In 1928, in the wake of her mother's death, Pickford cuts her famous curls in front of journalists. Her hair was a symbol of female virtue and the story created a sensation, making the front page of *The New York Times* and other newspapers. Includes a length of blond curls from Pickford's wig. Box measures 8 ¾ in. x 6 ¾ in. x 2 ½ in. Provenance: Estate of Mary Pickford. **\$2,000 – \$3,000**



13. Porcelain teapot, hand-painted lacquer wall hangings and other effects from the estate of Mary Pickford. Porcelain teapot with hand-painted leaves, flowers and fruit measuring 8 in. tall. No manufacturer markings. Includes a decorative carved wooden plaque of flowers, pair of hand-painted floral lacquer wall hangings (or perhaps scrapbook front boards), one with inlaid mother of pearl, measuring 6 in. x 9 in. and 9 in. x 12 in., and a hand-painted lacquer box depicting a Chinese nobleman and party walking in moonlight. Box is signed in black ink by an unidentified person. From the estate of Mary Pickford, wall hangings with Pickford estate sale stickers printed with her portrait. Provenance: Estate of Mary Pickford. **\$400 – \$600**



14. Three steamer trunks owned and used by Mary Pickford. Three large steamer trunks owned and used by Mary Pickford. Includes a green trunk with black accents and brass label reads Taylor Made Est. 1859 C. A. Taylor Trunk Works Chicago, NY. Measures 43 ½" x 24" x 23". In addition, a brown trunk with paper label "1143 Summit Drive / Beverly Hills". Mary Pickford auction tag Lot 614. Measures 41" x 23" x 22", and a black trunk with brass accents and three vintage travel labels. Mary Pickford auction tag Lot 613. Measures 40" x 20" x 21". Provenance: Estate of Mary Pickford. Special shipping arrangements will apply. **\$800 – \$1,200**



15. Collection of Mary Pickford personal hats and gloves. Six personal hats from the collection of Mary Pickford of wool and felt construction with sequins, feathers and lace netting. Internal labels of I. Magnin & Co., Jacques Fath, Rose Sapphire & Cie and G. Howard Hodge. One exhibits soiling and staining along the brim, others with only slight wear; otherwise, excellent condition. Includes a pair of wool gloves embellished with faceted glass beads, pair of black lace gloves and pair of metal shoe buckles festooned with faceted glass beads (somewhat rusted and worn). Provenance: Estate of Mary Pickford. **\$400 – \$600**





16. Mary Pickford "Katherine" green velvet gown with beaded bodice from *The Taming of the Shrew*. (UA, 1929) Two-piece green velvet gown worn by Mary Pickford as "Katherine" during the final scene of the film and her speech on obedience. Gown consists of long full skirt with gold brocade pattern along the lower hem, silk lining and snap closure at the rear. Skirt bears internal United Costumers, Inc. label handwritten "*Mary Pickford*." Separate bodice with ornate faux pearl beading along the neckline and waist with tulle insets, hook-and-eye closure at the rear. Exhibits slight staining and tiny moth holes on the skirt, bodice is fragile exhibiting tears at the sleeves and right shoulder, some hooks and eyes missing, tattering of internal tulle lining. **\$12,000 – \$15,000**



17. Douglas Fairbanks, Sr. "Petruchio" complete costume with boots from *The Taming of the Shrew*. (UA, 1929) Black and copper patterned vest with gold bullion trim, gold lamé shirt with coordinating cuffs with paper tag label "195," matching hat with gold bullion, chartreuse cotton tights and black leather half boot with gold silk velvet lining. Includes a second gold lamé shirt with black and pink embroidered cuffs. Worn by Douglas Fairbanks, Sr. as "Petruchio" in the beginning of the film when he first meets Mary Pickford in *The Taming of the Shrew*. Hat and second shirt were made for the film but not used on-screen. **\$20,000 – \$30,000**

18. Douglas Fairbanks, Sr. "Petruchio" distressed wedding costume from *The Taming of the Shrew*. (UA, 1929) Studio distressed costume worn by Douglas Fairbanks, Sr. as "Petruchio" in the memorable wedding scene of *The Taming of the Shrew*. Fairbanks arrives late to the wedding on horseback wearing this threadbare ensemble consisting of brown wool shorts with front button closure, colorful patches and stripes, gold cotton shirt with tattered right sleeve and rear snap closure and tights with one leg striped and the other featuring a hole exposing his bare leg. The shorts exhibit tiny moth holes, slight wear to the tights; otherwise, very good condition. **\$8,000 – \$12,000**



19. Charlie Chaplin signature bowler hat from numerous productions as "The Tramp" character. Signature black felt bowler hat with "London Best Custom Made" label. Gifted by Charlie Chaplin to the Hollywood Heritage Museum and acquired by Robert W. Nudelman for Debbie Reynolds' collection. **\$20,000 – \$30,000**





20. 1918 Ford Model T used in Laurel & Hardy films. Acquired by Debbie Reynolds at the 1970 MGM sale. This piece was bought with no wheels and was on blocks (the wooden wheels had rotted). Debbie's father, Ray Reynolds, restored the car to running condition following the sale and in 2001, once again, the Model T was restored to running condition and has remained so since. Laurel & Hardy used mainly Model T Fords (in various configurations) in their films, including such classics as *Perfect Day*, *Hog Wild*, *Towed in a Hole* and *Big Business*. This 4-door example is one that survived the onslaught of abuse dished out by the comedic duo. Special shipping arrangements will apply. **\$20,000 – \$30,000**



21. Stan Laurel and Oliver Hardy signature suits. (TCE, 1942) Pair of signature Laurel and Hardy suits including Stan Laurel's black wool jacket with Macintosh Studio label and 20th Century Fox label "Stan Laurel July '41 76172 A-314 9-6-41 S. Laurel 3 pc. 3-69-4-0487," black and white checked wool pants with 20th Century Fox label "A-399 3-2-42 S. Laurel 3-69-1 1066" and red and gold patterned bow tie. Includes Oliver Hardy's charcoal grey double-breasted wool jacket with Macintosh Studio label "Oliver Hardy March 43 93744" and 20th Century-Fox label "A-399 4-1-43 Dlb O. Hardy 3-41-4 1829." Grey and black striped wool pants with 20th Century Fox label "A-399 4-1-42 Dbl. O. Hardy 3-76-1 3720." Extremely rare. **\$15,000 – \$20,000**



22. Jeanette MacDonald "Katherine" Ecru medieval gown from *Vagabond King*. (Paramount, 1930) Ecru silk medieval gown with rabbit and ermine trim. Worn by Jeanette MacDonald as "Katherine" in the scene where she thanks Dennis King for ordering out the enemy in *Vagabond King*. No label. Exhibits stains on the front of gown, fur is worn and missing in places, collar and bodice beading added later. \$2,000 – \$3,000



23. Douglas Fairbanks Sr. "Steve Drexel" collection of raw burlap "shipwreck" clothes from *Mr. Robinson Crusoe*. (United Artists, 1932) Three sets of shirts and shorts of raw burlap worn by Douglas Fairbanks Sr. as "Steve Drexel" during his self-imposed tropical island stranding in the adventure film written by him, *Mr. Robinson Crusoe*. For most film lovers, this is Fairbanks' most entertaining talkie. Shorts each bear a "Costumers Company, 6356 Hollywood Blvd." label, plus of special note, one of them also bears a rather personal handwritten cloth note, sewn to the inside of the crotch from a presumed location crew member, "Bon Voyage, Good Bye, Good luck and God bless you and safety home to the lot. Hope these are yours, Doug. Let me hear that you arrive O.K. Sincerely Vivian Rhinehart 1740 Winona Blvd. Hollywood U.S.A." \$4,000 – \$6,000



24. Erich von Stroheim "Valdar" black cutaway tail-coat from *Three Faces East*. (Warner Bros., 1930) Black serge wool tailcoat worn by Erich von Stroheim as "Valdar" in *Three Faces East*. Brown and Herrmann label typed "Eric Von Stroheim Date 2-8-30 No. 9780" with Warner Bros. stamps in sleeves "2 S 3196 1 C 3196 37." \$2,000 – \$3,000





25. Carole Lombard "Connie Randall" beige gown by Travis Banton from *No Man of Her Own*. (Paramount, 1932) Fantastic beige floor length gown with ornately pleated back panel and scarf, accented with embroidery wire, sequins, jet beads and seed pearls at neckline, on sleeves and tips of scarf and train. Sleeves are detached and have been altered, exhibits holes in the mid section. Bottom of the dress is soiled. No label. Designed by Travis Banton and worn by Carole Lombard as "Connie Randall" in the final scene of the film when Jerry (Clark Gable) returns from prison (South America) in *No Man Of Her Own*. This was the only time that Lombard and Gable starred together on screen. They married seven years after this film was made in March, 1939 and remained married until her untimely death in January, 1942. **\$8,000 – \$12,000**



26. John Gilbert "Antonio" and Reginald Owen "Charles" costumes from *Queen Christina*. (MGM, 1933) Black quilted satin jacket and pantaloons worn by John Gilbert as "Antonio" when he visits the Queen (Garbo) in *Queen Christina*. Jacket has black United label handwritten "John Gilbert 39 #9." The lace collar has been added. Pantaloons have black United label handwritten "John Gilbert #9 31 12." Tan suede period jacket, pantaloons and scabbard with gold bullion design worn by Reginald Owen as "Charles" when the Queen abdicates. Jacket has stamped United and 118, handwritten "42," pantaloons have black United label handwritten "Reg Owen 35 12 ¾, scabbard stamped "20." **\$2,000 – \$3,000**



28. Katharine Hepburn "Jo" brown period dress designed by Walter Plunkett from *Little Women*. (RKO, 1933) Chocolate brown textured period dress with tan and black vertical line accents, ivory cotton neck and sleeves trimmed in lace (not original). Handwritten label "C-575-1864-HEPBURN." Neckpiece and sleeves are yellowed. Worn by Katharine Hepburn as Jo when Aunt March and Amy come to visit her in New York on their way to Europe in *Little Women*.
\$6,000 – \$8,000



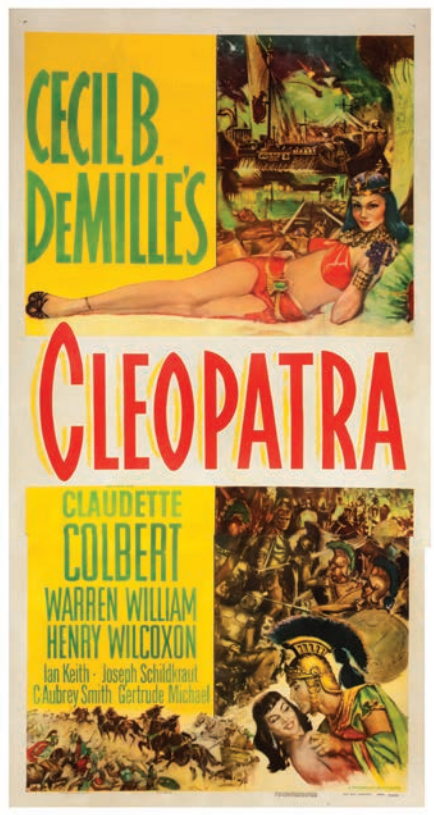
27. Edna May Oliver "Aunt March" burgundy period dress from *Little Women*. (RKO, 1933) Burgundy three-piece period gown with velvet and black lace accents. Handwritten label "C-559-1864 OLIVER" in top. No label in skirt. Velvet is worn on shoulders and skirt and lace on top is torn in spots. Coordinating jacket of burgundy satin and scalloped edges has handwritten label "C-560-1864 Oliver." Worn by Edna May Oliver as "Aunt March" in the final scene where she and Amy return home in *Little Women*. \$800 – \$1,200



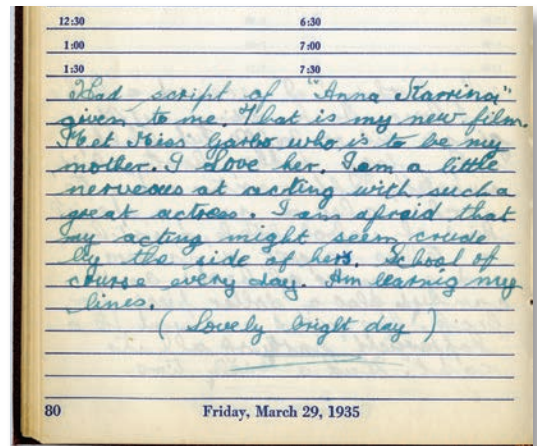


29. Claudette Colbert signature gold-lamé and emerald royal boudoir long-trained gown by Travis Banton from the 1934 *Cleopatra*. (Paramount, 1934) Exquisite gold lamé long-trained gown with emerald green boudoir. Designed by Travis Banton and worn by Claudette Colbert as "Cleopatra" where she seduces Henry Wilcoxon in Cecil B. DeMille's 1934, *Cleopatra*. \$20,000 – \$30,000





30. *Cleopatra* reissue U.S. three-sheet poster for the 1934 version. (Paramount, 1934/ 1952) Reissue 41" x 80" U.S. three-sheet poster for the Cecil B. DeMille / Claudette Colbert version, featuring new art which specifically plays up the lurid sexual aspects of this rather daring Pre-Code film, many of which were likely censored from this 1952 release. Very Fine on linen, with minimal retouching. \$300 – \$500



32. Freddie Bartholomew's "Sergei" filming diary from *Anna Karenina* – "I am a little nervous at acting with such a great actress." (MGM, 1935) One of film's most beloved child actors, this is Freddie Bartholomew's personal diary containing 26 pages completely written in his hand from March 28-April 26, 1935. It starts with his birthday, listing his various presents, and goes on to confess his enjoyment (in a schoolboy crush style) of working with Greta Garbo. On March 29 he writes, "Had script of *Anna Karenina* given to me. That is my new film. Met Miss Garbo who is to be my mother. I love her. I am a little nervous at acting with such a great actress. I am afraid that my acting might seem crude by the side of hers." On April 5 he writes, "Again I did not work. Miss Garbo very nice to me when I went on the sets visiting, and I cannot, I can NOT, I say, understand anyone who does not like her. I think she is sweet to everyone. I went to see a picture, "Wings in the Dark." Very good." Goes on to write many other entries detailing workdays with Garbo, Basil Rathbone, as well as his role in *David Copperfield*. Flexible cloth covered boards, 5 ¼ in. x 8 ¼ in., top edge gilt. Corners gently rubbed. \$400 – \$600



31. Boris Karloff "Count Ledrantz" period navy blue tail coat with black velvet trim from *House of Rothschild*. (20th Century Pictures, 1934) Dark blue wool period tailcoat with black velvet collar and cuffs. United black label handwritten "Boris Karloff #26." Worn by Boris Karloff as "Count Ledrantz" when he denies Rothschild the loan due to a technicality in *The House of Rothschild*. \$4,000 – \$6,000



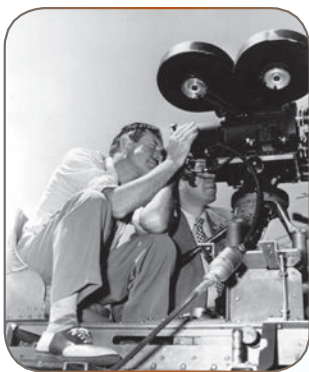
33. Collection of (20) original MGM set continuity stills for *Merry Widow*, *Smilin' Through*, *Anna Karenina*, *Three Comrades*, and others. (MGM, 1935-48) Gelatin silver glossy 8 in. x 10 in. (4) and matte double-weight oversize 10 in. x 13 in. (16) prints of decorated sets for a variety of MGM productions. Some with photographer rubber stamps on the verso by Virgil Apger (1), Laszlo Willinger (4) and Clarence Sinclair Bull (6, some with his embossed stamp). \$300 – \$500



34. Greta Garbo "Anna Karenina" signature dark green velvet period dress designed by Adrian from *Anna Karenina*. (MGM, 1935) Dark green silk velvet two-piece period dress with gold bullion detail down the front. Worn by Greta Garbo as "Anna Karenina" as she arrives at the train station to see her love departing and she ends her life under the train in *Anna Karenina*. No label. The neck has been altered for use in a subsequent production. The velvet on the shoulders is worn and the bottom of the skirt is lightly discolored. Extremely rare and important. \$12,000 – \$15,000



35. Harpo Marx signature historic vintage top hat and wig acquired directly from him. Vintage ca. 1930's collapsible pop-open fur and felt top hat (quite fragile, but intact) with internal attached blonde wig, which was acquired directly from Harpo Marx, and worn by him in numerous on-screen Marx brothers film appearances. Gifted by Harpo Marx to Debbie Reynolds. **\$20,000 – \$30,000**



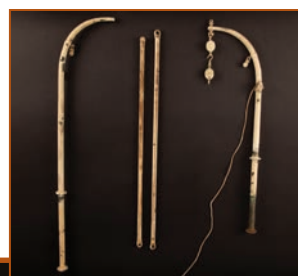
36. Cine Simplex Model D 35mm motion picture camera circa 1930s. Cine Simplex Model D serial number 102 circa 1930s 35mm motion picture camera. Rack-over camera with 4-lens turret, one standard lens and one Bausch & Lomb cinemascope 40mm lens. Was later modified to accommodate cinemascope lenses and includes two 400 ft. magazines, side mounted Mitchell viewfinder, Cinemascope matte box system and five original cases. Manufactured by Cine Simplex Corporate of Syracuse, New York for 20th Century Fox. This was the first Cinemascope camera and this model camera was used to film such movies as *The Robe* (1953) and *The Longest Day* (1962). Measures 15 in. x 47 in. (The camera is pictured on a Mitchell mount Worrall geared head (serial number 204) and "Sputnik" tripod/dolly for reference only and is available in a separate lot.) Special shipping arrangements will apply. **\$10,000 – \$15,000**



37. Charles Laughton "Capt. Bligh" complete Royal Navy uniform from *Mutiny on the Bounty*. (MGM, 1935) Navy blue military coat with ivory accents and brass buttons with Gieves Ltd. label typed "L/3/35 18/R27773 C. Laughton P" ivory wool long vest with brass buttons (no label), and ivory wool pantaloons with brass buttons, MGM Wardrobe stamp. In addition, an ivory silk dickie with lace trim, MGM label 9713, a pair of cotton tights with suspenders, two black felt hats with metal appliqué, and black leather shoes with over flap. Vertical seam along the left chest has come undone and needs to be repaired. A signature costume worn by Charles Laughton as "Captain Bligh" in *Mutiny on the Bounty*. **\$15,000 – \$20,000**



38. Clark Gable "Christian" Ivory wool vest and pantaloons from *Mutiny on the Bounty*. (MGM, 1935) Ivory wool vest and pantaloons, vest with Brown & Herrmann label typed "Clark Gable 5-20-25 11806" and stamped "40." Vest exhibits some holes. Pantaloons have Logan Costume label and handwritten "Clark Gable." Worn by Clark Gable as "Christian" in *Mutiny on the Bounty*. **\$8,000 – \$12,000**

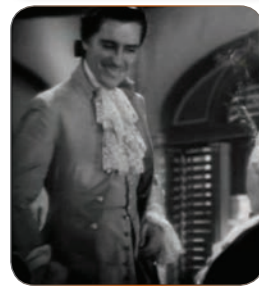


39. Cast iron and wood lifeboat miniature from *Mutiny on the Bounty*. (MGM, 1935) Cast iron and wood miniature lifeboat with canvas top and four cast iron suspension brackets. The boat measures 29" long, 6 3/4" wide and 5" high. Heavily rusted inside and canvas in fragile condition but intact. Special shipping arrangements will apply. **\$2,000 – \$3,000**





40. Shirley Temple "Virginia Cary" green plaid period dress with jacket from *The Littlest Rebel*. (TCF, 1935) Green plaid period dress with matching jacket. The dress has handwritten "Shirley" and stamped 5"130 2 27 7 3904." Jacket has no label. Worn by Shirley Temple as "Virgie" singing "Polly Wolly Doodle," visiting her father in jail, tap dancing on the sidewalk, and visiting the President at end of film in *The Littlest Rebel*. \$8,000 – \$12,000



41. Ronald Colman "Robert Clive" Salmon satin period coat and pantaloons and dark mauve satin period outfit from *Clive of India*. (20th Century, 1935) Salmon satin ribbed period coat and pantaloons with gold bullion trim. Worn by Ronald Colman as "Robert Clive" in the scene where he finds out he is going to be a father in *Clive of India*. Coat has Black United label handwritten "Ronald Colman 40 #16 Brook" and pantaloons have United black label handwritten "Ronald Colman." Coat has fraying on cuffs, shoulders and bodice. Together with a dark mauve satin period coat with gold metal buttons, pale gold lining and matching pantaloons. Pantaloons have staining on back. Both have United Costume label handwritten "Ronald Colman #14 40." Jacket has stamped "20" in sleeve and includes a long period vest of varying shades of gold with United Costume label handwritten "R. Colman 40 #6 15." Worn by Ronald Colman in the scene where he is trying to get Admiral Watson to sign the agreement. \$4,000 – \$6,000



42. Marion Davies monumental oil painting by Federico Beltran Masses from Davies' estate. Oil painting of Marion Davies by Federico Beltran Masses (1885-1949) depicting various images of Davies measuring 6' 4" long x 4' 8" high x 2" deep. Special shipping arrangements will apply. **\$8,000 – \$12,000**



43. Marion Davies oil painting. Large oil painting of Marion Davies in stripped pants and black jacket housed in a gold frame. Measures 81" x 41". 3" tear on bottom left. Commissioned by Marion Davies and hung in her home. Special shipping arrangements will apply. **\$2,000 – \$3,000**

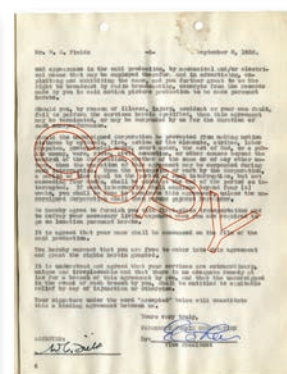
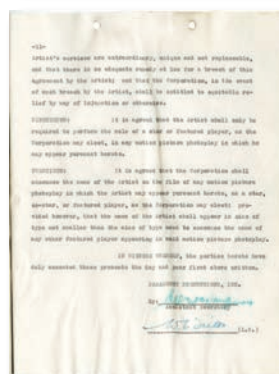
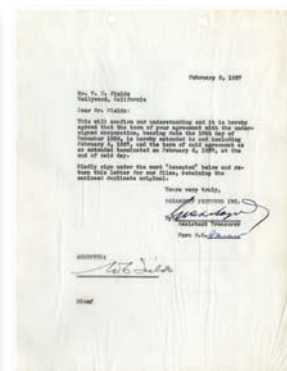
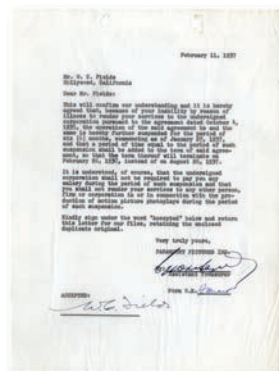


44. Marion Davies oil painting. Large oil painting of Marion Davies in a floral vest housed in a gold frame. Measures 81" x 41". Large amount of cracking and paint missing. Commissioned by Marion Davies and hung in her home. Special shipping arrangements will apply. **\$2,000 – \$3,000**

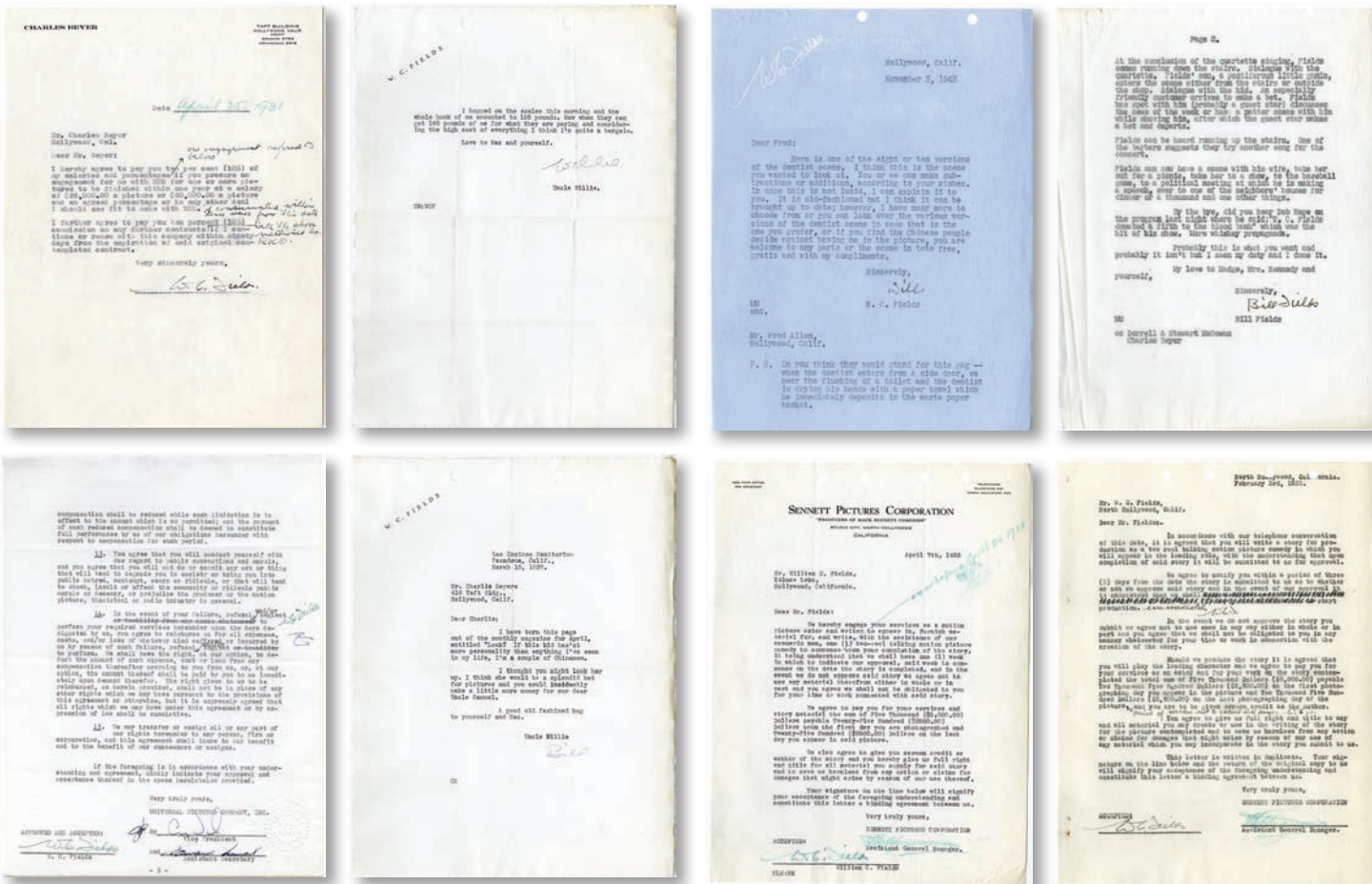




45. W. C. Fields "Commodore Jackson" royal blue 2-piece captain's suit from *Mississippi*. (Paramount, 1935) Royal blue wool felt captain's jacket with gold buttons and gold bullion sleeve bands, and black-striped royal blue wool felt pants, worn by W.C. Fields as "Commodore Jackson" in *Mississippi*. Coat bears Western Costume label reading "4D 571 R18 L17 ½ W. C. FIELDS" and pants have just the Western Costume stamp and "10". Extremely rare. **\$8,000 – \$12,000**



46. W. C. Fields archive of signed contracts, typed letters signed and studio correspondence for the years 1932-1937. Archive of approx. 50 letters, contracts, studio correspondence, telegrams and other ephemera (18 signed by Fields) regarding the films *The Personal History, Adventures, Experience, & Observation of David Copperfield the Younger*, *Alice in Wonderland*, *If I Had a Million*, *The Old Fashioned Way* and other films. Includes several contract addendums signed regarding illness preventing him from working, an Oct. 10, 1935 typed letter signed addressing proposed contract changes, signed contracts for *David Copperfield*, *Alice in Wonderland*, *If I Had a Million*. Includes telegrams, receipts, accounting and expense sheets and other correspondence. **\$2,000 – \$3,000**

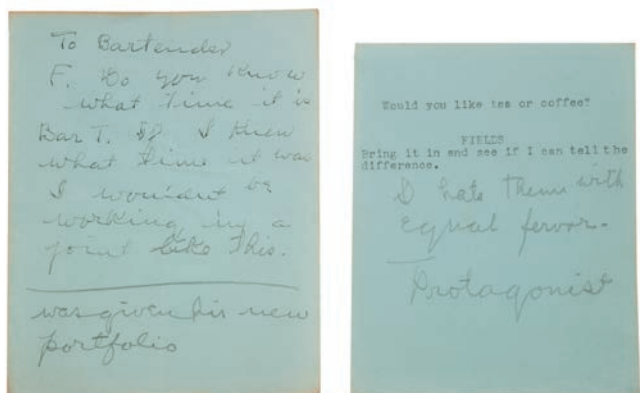


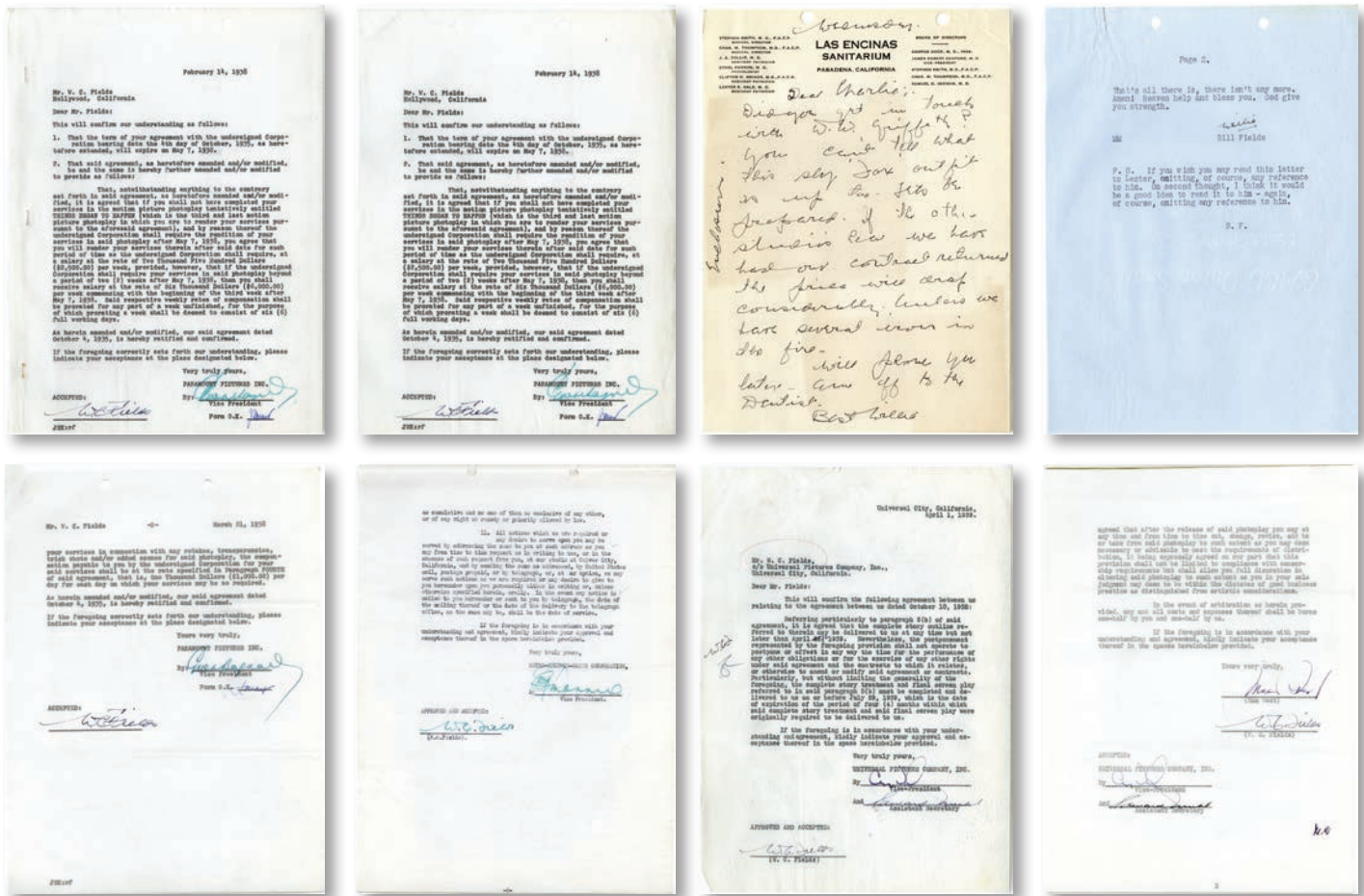
47. Archive of W. C. Fields contracts, correspondence and salary accounting forms for the years 1932-1943. Archive of approx. 40 letters, contracts, correspondence, telegrams and other ephemera (11 signed by Fields) regarding the film *Follow the Boys*, radio shows, public appearances, etc. Also includes 7 artist accounting ledger sheets for salary statements for radio and film from 1938-1942 including *The Bank Dick*, *My Little Chickadee* and his book, *Fields for President*. Together with other agency telegrams, correspondence, typed letters signed, etc. **\$1,000 – \$2,000**

49. Archive of W. C. Fields contracts, typed letters signed and other correspondence for the years 1932-1944. Archive of approx. 30 letters, contracts, correspondence, telegrams and other ephemera (9 signed by Fields) regarding radio shows, screenwriting and other public appearances. Includes signed contracts for Chase and Sanborn radio show, agency telegrams, receipts, correspondence, typed letters signed, etc. **\$1,000 – \$2,000**



48. W. C. Fields joke box and wordplay archive!! W. C. Fields' personal small leather box containing an archive of approx. 120 slips of paper (3 in. x 5 in. and 4 ½ in. x 5 ¼ in.) completely handwritten and notated by Fields in pencil being a storehouse of words and terms with definitions as well as working drafts of various jokes including, "To bartender, F. Do you know what time it is, Bar T. If I knew what time it was I wouldn't be working in a joint like this," and "I bought a mattress yesterday, was it a spring mattress? No fall and winter" and "I am opening a new boxing arena – I'm calling it the *Punch Bowl*." The archive contains extensive notations on words, their definitions and various applications in Fields' wordplay as well as newspaper and cartoon clippings. Of note are a number of leaves with Fields' extensive pill taking schedule. Leather box is soiled and worn. **\$3,000 – \$5,000**

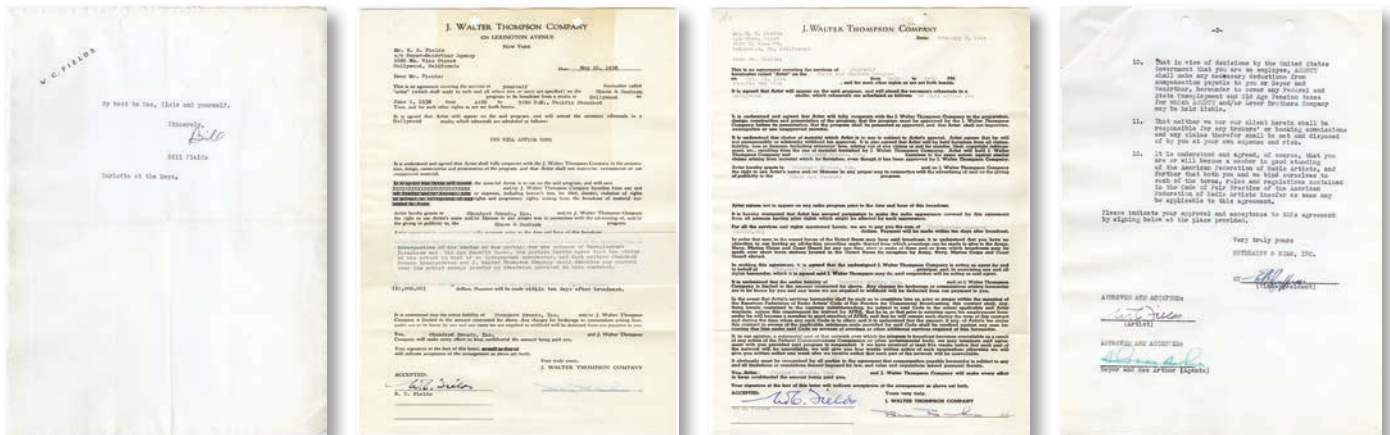




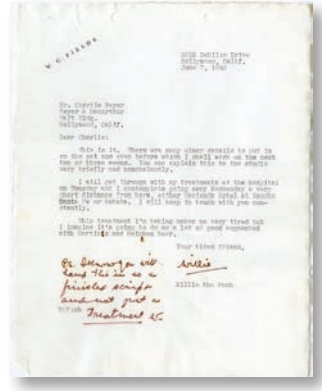
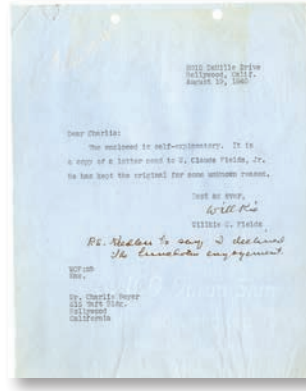
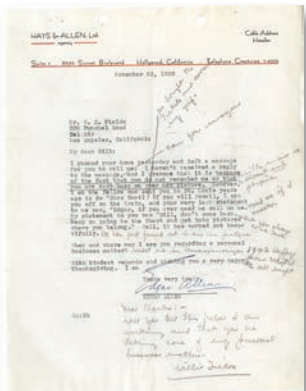
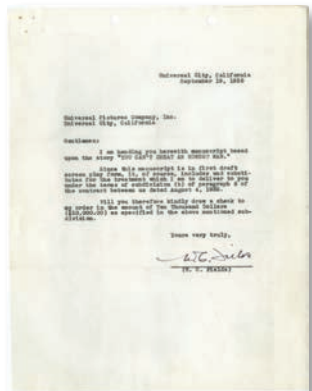
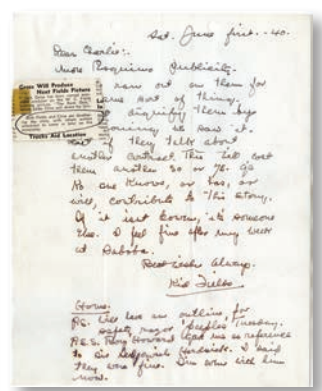
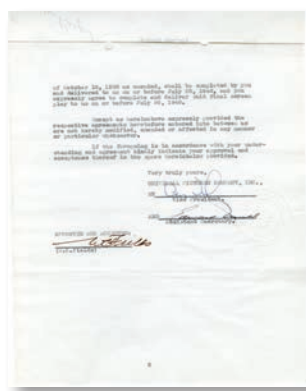
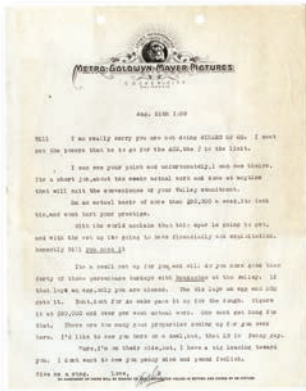
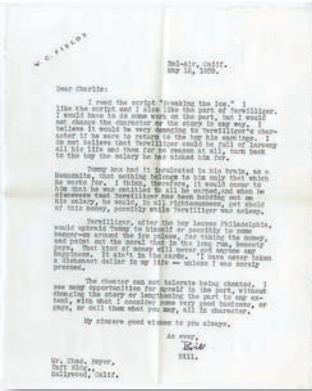
50. Archive of W. C. Fields contracts including *David Copperfield*, *Man on the Flying Trapeze*, *It's a Gift* and others. Archive of approx. 35 contracts, correspondence and other ephemera (19 signed by Fields) including signed contracts for the films *David Copperfield*, *Man on the Flying Trapeze*, *It's a Gift* (first titled *The Back Porch*) and other agreements for screenwriting, purchase rights of comedy sequences, etc. Also includes a typescript for *The Big Broadcast* of 1938, miscellaneous studio correspondence and other ephemera. A wonderful collection of material from some of Fields' early successes. **\$2,000 – \$3,000**



52. Mae West and W. C. Fields signed contract for *My Little Chickadee*, Fields letters and other ephemera. Archive of approx. 60 letters, contracts, studio correspondence, telegrams and other ephemera (7 signed by Fields and 1 signed by West and Fields) regarding the films *My Little Chickadee*, *The Bank Dick* and other films. Includes a Universal contract dated Oct. 16, 1939 signed by Mae West and W. C. Fields, typed letters on Fields' personal letterhead signed Bill and Willie, one-page handwritten letter by Fields to his agent regarding D. W. Griffith for *Sally of the Sawdust*, annotated notes to his agent, etc. Includes telegrams, receipts, accounting and expense sheets and other correspondence. **\$1,000 – \$2,000**



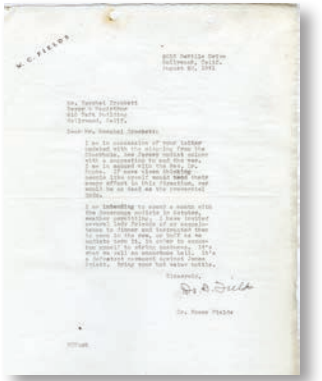
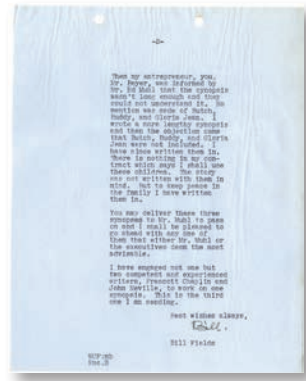
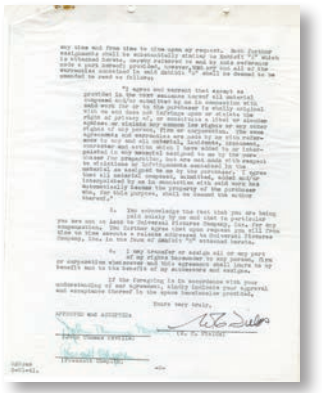
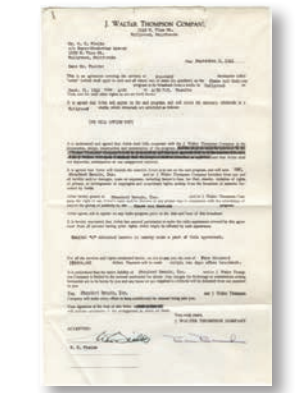
51. Archive of W. C. Fields contracts, typed letters signed and other correspondence for the years 1937-1944. Archive of approx. 40 letters, contracts, correspondence, telegrams and other ephemera (15 signed by Fields) regarding radio shows and other public appearances. Includes several signed contracts for radio shows (Chase and Sanborn, Frank Sinatra, Lucky Strike, etc.). Together with other agency telegrams, receipts, correspondence, typed letters signed, etc. **\$2,000 – \$3,000**

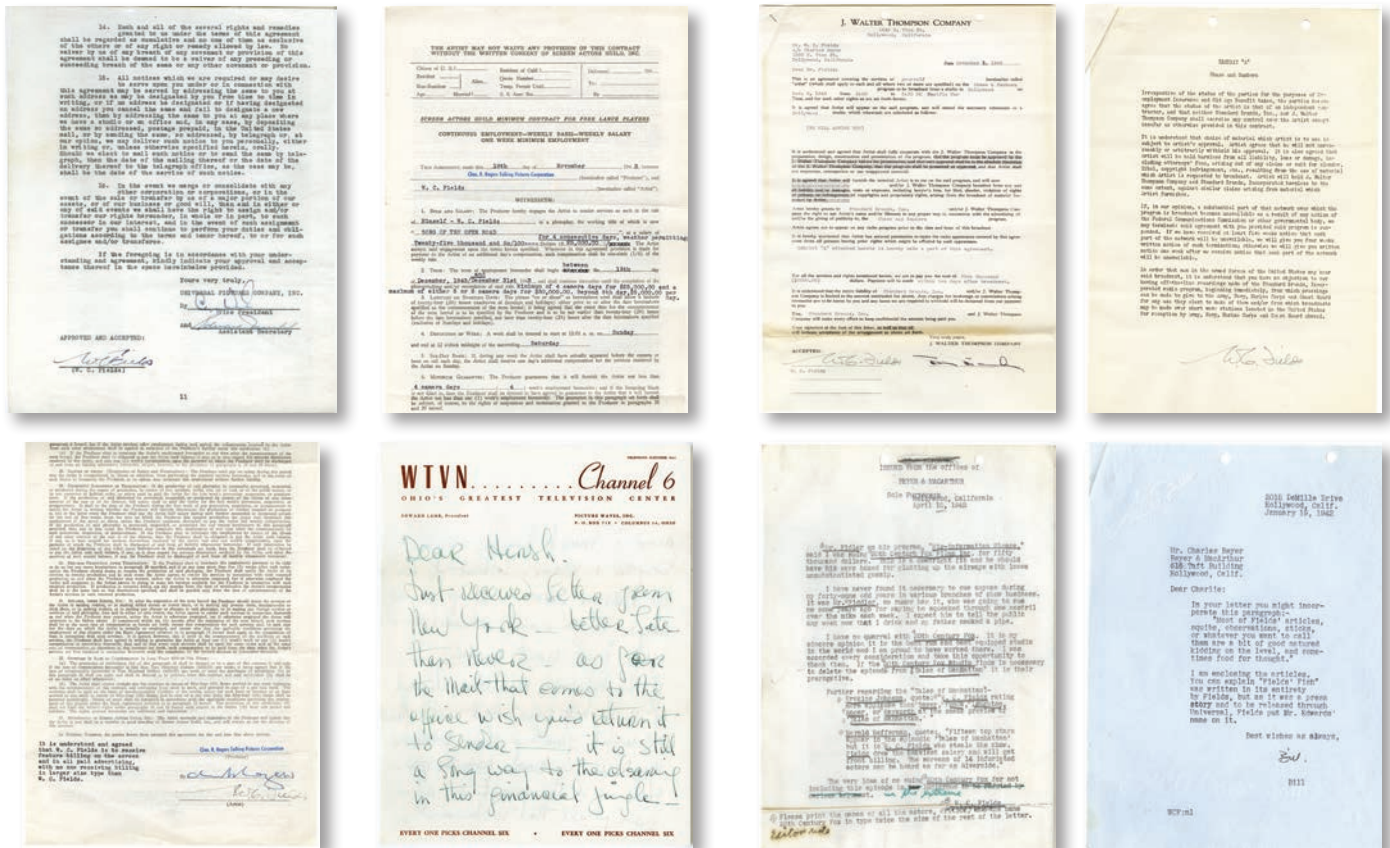


53. W. C. Fields archive of correspondence including a letter regarding Fields' proposed role as "The Wizard" in *The Wizard of Oz*. Archive of approx. 40 letters, contract, studio correspondence, telegrams and other ephemera (6 signed by Fields) regarding the films *You Can't Cheat an Honest Man*, *The Wizard of Oz* and other films. Most notably is a type-written letter on M-G-M letterhead, dated Aug. 25th, 1938 that reads (in full): "Bill, I am really sorry you are not doing WIZARD OF OZ. I can't get the powers that be go for the ACE, the 3/4 is the limit. I can see your point and unfortunately, I can see theirs. It's a short job, about two weeks actual work and done at anytime that will suit the convenience of your Valley commitment. On an actual basis of more than \$30,000 a week, it isn't tin, and won't hurt your prestige. With the world acclaim that this opus is going to get, and with the set up it's going to have financially and exploitation, honestly Bill you need it. It's a swell set up for you and will do you more good than forty of those percentage turkeys with headaches at the Valley. If that lays an egg, only you are blamed. The Wiz lays an egg and MGM gets it. Don't, don't for xs sake pass it up for the dough. Figure it as \$30,000 and over per week actual work. One can't get hung for that. There are too many good properties coming up for you over here. I'd like to see you here on a deal, but, that LB is funny guy. Sure, I'm on their side, but, I have a big leaning toward you. I don't want to see you penny wise and pound foolish." Fields was the original choice for the title role in *The Wizard of Oz*, but was rumored to be too small a role combined with his asking for \$100,000 ("the ACE"), while MGM offered \$75,000 ("the 3/4 is the limit." Incredible content. Includes typed letters signed Bill, hand-annotated letter in Fields' hand regarding an early patron and other correspondence. **\$1,000 – \$2,000**

54. W. C. Fields archive of signed contracts, typed letters signed and studio correspondence for the year 1941. Archive of approx. 70 letters, contracts, studio correspondence and other ephemera (5 signed by Fields) regarding the films *Never Give a Sucker an Even Break*, *Bank Dick*, *You Can't Cheat an Honest Man*, *My Little Chickadee* and other films. Includes a Sept. 21, 1941 contract signed by Fields for the Chase and Sanborn radio program, four-page typed letter signed to Edward Muhl of Universal Pictures re: Fields' criticism of undesirable cuts and edits, a flyer on Catholic criticism of *My Little Chickadee* annotated by Fields and sent to his agent Charles [Beyer], agreement between Fields and writers John Thomas Neville and Prescott Chaplin. **\$1,000 – \$2,000**

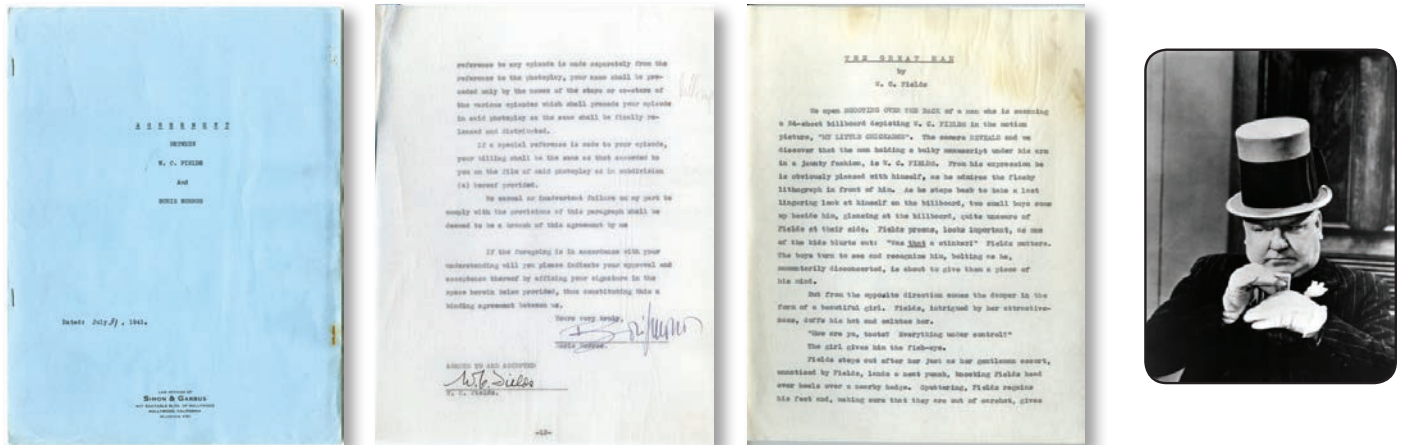
55. W. C. Fields contract and archive of typed letters signed and other correspondence for the year 1940. Archive of approx. 50 letters, contracts, correspondence, telegrams and other ephemera (8 signed by Fields) advertising reels, revised agreement for *My Little Chickadee*, typed letters signed to his agent, one handwritten letter to his agent and an agreement dated June 10, 1940 for an unnamed Universal film. Includes miscellaneous studio correspondence, telegrams, accounting statement, various newspaper clippings, etc. **\$1,000 – \$2,000**



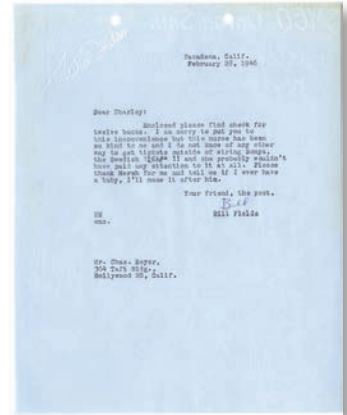
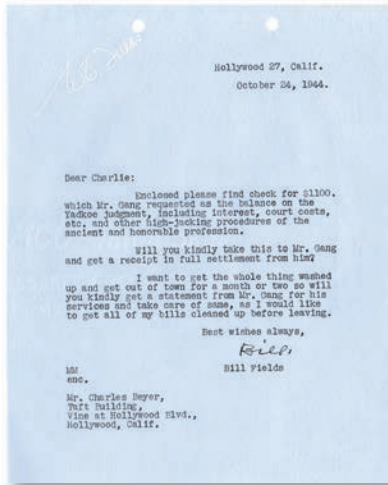


56. W. C. Fields contract, Renie Riano material and miscellaneous artists' contracts. Archive of approx. 20 artist management contracts, correspondence, and other ephemera (2 signed by Fields) including signed contracts for the film *Song of the Open Road* and an unnamed Universal film (most likely *You Can't Cheat an Honest Man*), 3 pg. handwritten letter by Renie Riano, various agency contracts signed by Paul (Jimmy) Lloyd, Guy Kibbee, Harry Von Zell, miscellaneous agency correspondence and other ephemera. \$300 – \$500

58. W. C. Fields archive of signed contracts, typed letters signed and studio correspondence for the year 1942. Archive of approx. 50 letters, contracts, studio correspondence, telegrams and other ephemera (6 signed by Fields) regarding the films *Bank Dick*, *You Can't Cheat an Honest Man*, *My Little Chickadee* and other films as well as personal appearance requests, etc. Includes a Nov. 8, 1942 contract and addendum signed by Fields for the Chase and Sanborn radio program, hand-annotated 2 pg. typescript on women likely for radio broadcast, typed letter hand-annotated by Fields to his agent regarding claims he's suing 20th Century-Fox. Some toning present from inserted newspaper clippings. \$800 – \$1,200

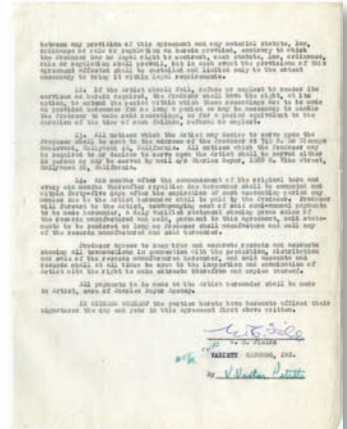
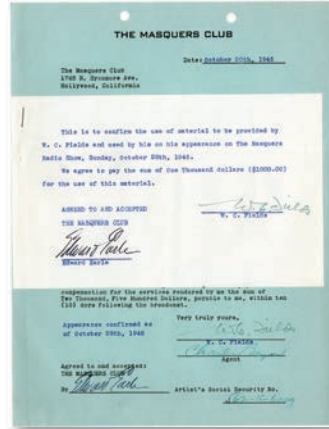


57. W. C. Fields signed contract and typescripts for *The Great Man*. Agreement between Fields and Boris Morros, dated July 31, 1941 for the anthology film titled, *Tales of Manhattan*, starring Charles Boyer, Rita Hayworth, Ginger Rogers and others. The scene starring Fields was cut from the film to reduce running time, but ironically was by far the funniest scene in the film. The sequence was discovered in the Fox vaults in the 1990s and seen in the Kevin Burns' film, *Hidden Hollywood II: More Treasures from the 20th Century-Fox Vaults*. Also includes three typescripts for *The Great Man*. \$300 – \$500



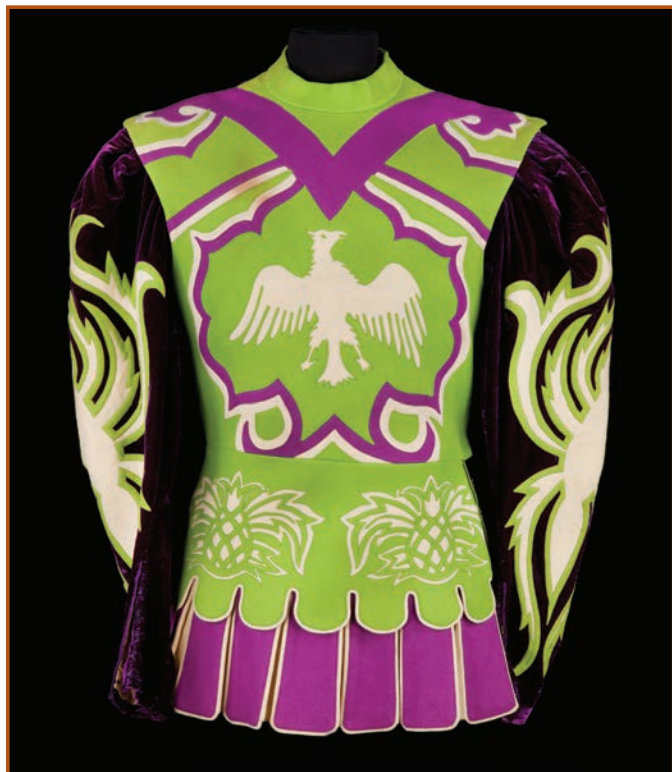
59. W. C. Fields typed letter signed regarding Yadkoe v. Fields.

Typed letter signed, dated October 24, 1944, on Fields' personal letterhead, to Mr. Charles Beyer, Fields' agent and manager. It reads [in full]: "Dear Charlie: Enclosed please find check for \$1100 which Mr. Gang requested as the balance on the Yadkoe judgment, including interest, court costs, etc. and other high-jacking procedures of the ancient and honorable profession. Will you kindly take this to Mr. Gang and get a receipt in full settlement from him? I want to get the whole thing washed up and get out of town for a month or two so will you kindly get a statement from Mr. Gang for his services and take care of same, as I would like to get all of my bills cleaned up before leaving. Best wishes always, Bill, Bill Fields." An important case regarding plagiarism and common law copyright, Yadkoe v. Fields decided in 1944. Yadkoe had written skits and comedy routines and submitted them to Fields for his consideration. Allegedly Fields later used some of the material in a film and in his radio programs. The jury found for the plaintiff and awarded damages based on the reasonable value of the material used. \$600 – \$800



60. W. C. Fields archive of signed contracts, typed letters signed and studio correspondence for the years 1944-1945.

Archive of approx. 50 letters, contracts, correspondence, telegrams and other ephemera (11 signed by Fields) regarding personal appearances, radio shows, etc. Includes a pair of signed contracts for The Masquers Club radio appearance, typed letters on Fields' personal letterhead signed Bill, pair of signed contracts for Chase and Sanborn radio program. Includes artist manager letters and other correspondence, \$1,000 – \$2,000

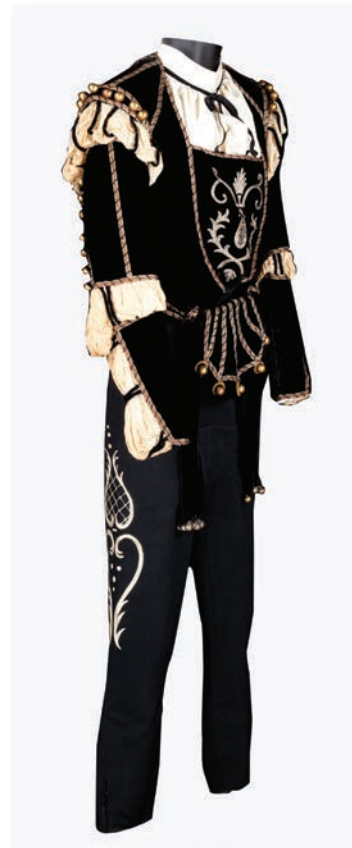


61. Montague pole bearer tunic by Adrian from Romeo and Juliet.

(MGM, 1936) Green and purple felt tunic with dark purple velvet sleeves. No label. Worn by one of the pole bearers escorting Lord Montague to the cathedral in Romeo and Juliet. \$1,000 – \$2,000



62. Suite of (3) elaborate period court gowns plus Ross Alexander's "Demetrius" tunic jacket, from *A Midsummer Night's Dream*. (Warner Bros., 1935) Ross Alexander "Demetrius" elaborate period court tunic jacket of gold satin and green velvet with gold bullion embroidery, offered together with (3) extra-player women's period court gowns, all from Max Reinhardt's interpretation of William Shakespeare's *A Midsummer Night's Dream*. Of special note is the fact that Alexander was one of the very first Hollywood casualties to suicide from Studio (and societal) suppression of homosexuality. Jacket bears internal United Costumers label with Alexander's name, and gowns each bear Warner Bros. labels with inventory and production codes. \$2,000 – \$3,000



63. Leslie Howard "Romeo Montague" black-velvet doublet and pants from *Romeo and Juliet*. (MGM, 1936) Black silk velvet period doublet with heavy gold bullion embroidery and brass embellishments. No label. Black wool pants with embroidery on sides and suspenders. Western Costume label handwritten "Leslie Howard 29 ½ stamped 10617" and Western Costume white stamp. Ivory silk dickie with black ribbon. Worn by Leslie Howard as "Romeo" when he first meets Juliet at the masquerade ball, falls in love and appears at her balcony in *Romeo and Juliet*. **\$20,000 – \$30,000**



64. Norma Shearer "Juliet Capulet" purple velvet embroidered dress with train, by Adrian from *Romeo and Juliet*. (MGM, 1936) Purple silk velvet period gown with gold bullion bird design, faux pearls and ivory chiffon sleeves. No label. Worn by Norma Shearer as "Juliet" when she visits the priest and he gives her the magical potion in *Romeo and Juliet*. \$20,000 – \$30,000





65. Violet Kemble Cooper "Lady Capulet" Ivory satin period gown by Adrian from *Romeo and Juliet*. (MGM, 1936) Ivory satin period gown with gold lame thread and burgundy velvet appliqué accented with white beads. Handwritten label "Red & White #2." Material on right sleeve is torn. Worn by Violet Kemble Cooper as "Lady Capulet" in the scene where she asks Juliet if she would marry Ralph Forbes "Paris" and when she visits Juliet on the eve of her wedding and the next morning to find her "dead" in *Romeo and Juliet*. Material on right sleeve is torn. \$4,000 – \$6,000



66. Extra period gown by Adrian from *Romeo and Juliet*. (MGM, 1936) Grey textured woven period gown, red velvet sleeves with gold dome sequins and feather design drapes on shoulders. Paper tag label V-5. Fabric is soiled. Worn by an extra at the Capulet's masquerade ball to the left of Leslie Howard when he dances with Norma Shearer. \$2,000 – \$3,000



67. Ralph Forbes "Paris" black doublet from *Romeo and Juliet*. (MGM, 1936) Black silk velvet doublet with gold leather collar, silver bullion cherubs embroidered on chest and pouch with gold tights. No label. Worn by Ralph Forbes as "Paris" at the Capulet's masquerade ball and his wedding day in *Romeo and Juliet*. \$2,000 – \$3,000



68. Extra period gown by Adrian from *Romeo and Juliet*. (MGM, 1936) Gold brocade period gown with square sequins on bodice and fish scale design on shoulders. No label. Worn by an extra in the balcony observing the sword fight scene in *Romeo and Juliet*. \$2,000 – \$3,000



70. Leslie Howard "Romeo" Ivory leather doublet with blue velvet collar and ivory pants from *Romeo and Juliet*. (MGM, 1936) Ivory leather doublet with blue stamped pattern and blue velvet lapel, gabardine wool period pants with embroidery. Tunic has Western Costume label handwritten "6598 L. HOWARD Romeo" and stamped 24. Pants have Western Costume stamp and 43. Was made for *Romeo and Juliet* but not in the final film. \$3,000 – \$5,000



69. *Romeo and Juliet* (27) original oversize MGM set continuity stills by Ted Allen and C.S. Bull. (MGM, 1936) Gelatin silver matte double-weight oversize prints (most 10" x 13") of decorated sets for *Romeo and Juliet*, each stamped on the verso by either Ted Allen or Clarence Sinclair Bull, (27) total. \$400 – \$600



71. Gold fiberglass promotional plaque for *Romeo and Juliet*. Fiberglass promotional plaque for the film, the center medallion reads "Romeo and Juliet / Norma Shearer / Leslie Howard / MGM 1936". Measures 36" x 34". Special shipping arrangements will apply. \$300 – \$500



72. *Romeo and Juliet* original 1938 U.S. one-sheet poster. (MGM, 1938) Linen-backed Style "D" original U.S. 27" x 41" one-sheet poster with artwork of Norma Shearer and Leslie Howard in romantic embrace. Older restoration is starting to show the restored folds slightly, else Fine. \$300 – \$500



74. *Camille* (13) original oversize MGM set continuity stills by Ted Allen. (MGM, 1936) Gelatin-silver matte double-weight oversize prints (most 10" x 13") of decorated sets for *Camille*, each stamped on verso by photographer Ted Allen, (13) total. \$300 – \$500



73. Mid 19th Century sofa from *Camille*. (MGM, 1936) Mid 19th Century French whitewashed wooden sofa covered with pale grey and ivory brocade material and trimmed in dark grey piping (not original). The material has staining under the cushion, on the back and under the couch, matching long round pillow also included. Sofa measures 81" wide, 53 ½" tall and 34" long. Spring construction underneath with underside coming undone, hairline crack on center ornament and front wooden decorations repaired. "3468" handwritten and X8145 in yellow paint on bottom. Paper tag on back stating used in Marie Antoinette. Used in *Camille* when Garbo sees Kitty at the auction. Special shipping arrangements will apply. \$1,200 – \$1,500



75. Katharine Hepburn "Mary Stuart" black velvet dress by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Black silk velvet two-piece period gown with ivory collar and cuffs (detached). Handwritten Hepburn "C-1515" in both pieces. Additional handwritten in top "C-1515 ELDRIDGE." Worn by Katharine Hepburn as "Mary Stuart" when she is on trial and condemned to death in *Mary of Scotland*. **\$8,000 – \$12,000**



76. Florence Eldridge "Elizabeth Tudor" green velvet gown and shoes by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Green silk velvet two-piece period dress with stamped floral gold design, pale peach satin quilted insert, ivory chiffon collar and cuffs trimmed in gold bullion. Handwritten "C-1520" in both pieces. Cuff on right side is detached. Green silk velvet shoes with handwritten "S-4292 F Eldridge" on bottom. Slight loss of velvet on toes. Worn by Florence Eldridge as "Elizabeth Tudor" when Throckmorton brings her news of Bothwell's army plans in *Mary of Scotland*. **\$2,000 – \$3,000**





77. Florence Eldridge "Elizabeth Tudor" black, red and silver period gown by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Elaborate black, red and silver brocade two-piece period gown covered with faux pearls, red satin insert, grey chiffon collar and cuffs trimmed with silver bullion. Handwritten "C-1519" in both pieces and "F ELDRIDGE" in top. Worn by Florence Eldridge as "Elizabeth Tudor" when she is dancing with Randolph in *Mary of Scotland*. \$2,000 – \$3,000



78. Katharine Hepburn "Mary Stuart" dark green period dress by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Dark green silk velvet two-piece period dress with gold metal buttons and two petticoats. Handwritten label "Hepburn C-1510." Worn by Katharine Hepburn as "Mary Stuart" when Bothwell leaves the country to save her throne in *Mary of Scotland*. \$8,000 – \$12,000



79. Florence Eldridge "Elizabeth Tudor" red period dress by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Varying shades of red two-piece period silk velvet rustle gown with pineapple and vine motif. Handwritten "C-1522" in both pieces. Velvet on collar and shoulders is worn; pearls, collar, cuffs and shoulder caps removed and large tear at bottom of skirt. Worn by Florence Eldridge as "Elizabeth Tudor" when she visits Mary Stuart before her execution in *Mary of Scotland*. \$2,000 – \$3,000



80. Katharine Hepburn red period gown designed by Walter Plunkett from *Mary of Scotland*. (RKO, 1936) Red silk velvet two-piece period gown with gold metal leaf medallions with matching hat. Dress has handwritten label "C-1498." Hat has handwritten "Hepburn A-3273" (hat not screen used). Velvet is worn on bodice, sleeves and top of skirt. Lace insert at neck has been replaced. Worn by Katharine Hepburn as "Mary Stuart" at her counsel meeting in *Mary of Scotland*. \$20,000 – \$30,000





81. Pair of carved Chinese rosewood armchairs with scenic marble inserts from *The Good Earth*. (MGM, 1937) Pair of Chinese carved rosewood armchairs with 'Bi-yuan' marble panels inscribed with a poem. Early 20th century. Shaped crest outlining a 'cloud' with pierced cloud design, a circular cartouche with a marble panel inscribed with a poem, paneled wooden seat, with carved seat rail and box stretcher, later seat pad. Used in the new wealthy house of "Wang Lung," and quite likely in other Asian-themed MGM productions. Each measures 42 in. x 27 in. x 20 in., approx. 75 lbs. Underside marked "MGM X764 \$150[from 1970 auction & sale] 3B." Special shipping arrangements will apply. **\$4,000 – \$6,000**



82. Antique carved rosewood opium bed with later carved sideboard from *The Good Earth*. (MGM, 1937) Chinese carved rosewood marble panel bed measuring 72 in. x 43 in. x 40 in., approx. 150 lbs. Early 20th century. Underside marked "MGM X5559 \$300 [from 1970 auction & sale] 3B." Appears in the scene where "Wang Lung" is seducing Lotus with his new wealth in *The Good Earth*. Special shipping arrangements will apply. **\$4,000 – \$6,000**



83. Paul Muni "Wang Lung" dark blue oriental robe from *The Good Earth*. (MGM, 1937) Dark blue silk oriental robe with gold and pink pattern. Handwritten label "Muni". Shoulders have been repaired and the right arm has staining. Worn by Paul Muni as "Wang Lung" in the final scene in *The Good Earth*. \$4,000 – \$6,000



84. Paul Muni "Wang Lung" gray oriental robe with black vest from *The Good Earth*. (MGM, 1937) Grey cotton oriental robe and black silk vest with handwritten label "Paul Muni." Exhibits a few stains. Vest has handwritten "Size 16." Worn by Paul Muni as "Wang Lung" in several scenes from *The Good Earth*. \$4,000 – \$6,000



85. Luise Rainer "O-Lan" ivory cotton oriental shirt from *The Good Earth*. (MGM, 1937) Ivory cotton oriental shirt. Handwritten label "RAINER." Worn by Luise Rainer as "O-Lan" in several scenes at their house from *The Good Earth*. **\$2,000 – \$3,000**

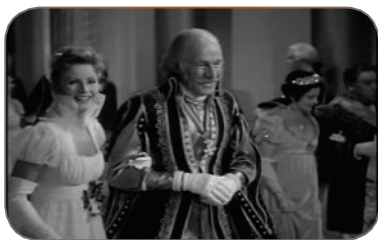
87. Luise Rainer "O-Lan" black quilted jacket from *The Good Earth*. (MGM, 1937) Black quilted jacket with light blue lining. Handwritten label "RAINER." Worn by Luise Rainer as "O-Lan" returning to her home to show off her son from *The Good Earth*. **\$3,000 – \$5,000**



86. Collection of Asian-carved furniture from *The Good Earth*. (MGM, 1937) Pair of Asian-carved stands, 44" high by 16" wide, stained and painted to resemble antique Chinese rosewood. Seen in background of the office room of the new wealthy house of Wang Lung in *The Good Earth*, and likely used in other MGM productions. Studio inventory number painted on bottom, "23631-2-65", and for the 1970 sale, "3-B". Together with a suite of wooden constructed furniture painted red, black and gold to resemble oriental red wood and heavily carved with oriental motifs. Two columns measuring 83" tall on 10" base. Some wood missing. Pair of stands measuring 44" tall and 14" wide. Six panel screen measuring 5 ft. tall and 14" wide. Chest façade measuring 48" tall and 58" wide. Used in MGM productions. Special shipping arrangements will apply. **\$2,000 – \$3,000**



88. Charles Boyer "Emperor Napoleon Bonaparte" green military coat and vest from *Conquest*. (MGM, 1937) Green wool period military coat with red accents and gold metal buttons. Handwritten "M. BOYER," MGM cleaning tag and paper tag V-5 S 4165. Patches in fabric where applets were attached. Ivory wool vest with gold metal buttons. MGM label handwritten "BOYER 8070." Vest is soiled in spots. Worn by Charles Boyer as "Emperor Napoleon Bonaparte" in the scene where he tells Garbo he is going to be married in *Conquest*. \$1,000 – \$1,500



89. Henry Stephenson "Count Anastas Walewski" elaborate blue and maroon period coat from *Conquest*. (MGM, 1937) Elaborate blue and maroon silk velvet coat with silver bullion accents and ivory satin ribbed insert. MGM label handwritten "STEFENSON 8138." Logan Costume Company label. Worn by Henry Stephenson as "Count Anastas Walewski" at the ball where he and Garbo are presented to Napoleon in *Conquest*. \$800 – \$1,200



90. Lois Meredith "Countess Potocka" peach and green velvet period gown from *Conquest*. (MGM, 1937) Peach silk velvet period gown with long dark green silk velvet shoulder train adorned with gold bullion flower design and trim. No label. Velvet material on bottom of dress is missing. Stains on front and material soiled. Overall in fragile condition. Worn by Lois Meredith as "Countess Potocka" when she dances with Napoleon (Boyer) at the ball in *Conquest*. \$800 – \$1,200

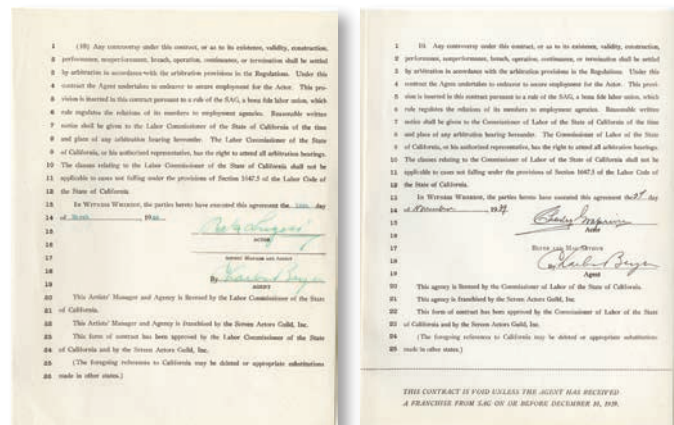




91. The Ritz Brothers suite of four 1937 suits from Fox films. (TCF, 1937-39) Loud pattern hounds-tooth checked “Macintosh” studio-commissioned two and three-piece wool suits for the three Ritz Brothers (Harry, Al, and Jimmy) tailored for them in August, 1937, plus an extra suit for Harry made in April of 1937; each has varying numbers of Fox production codes written inside, indicating they were screen-used by the Ritz Brothers in a variety of their film appearances. **\$3,000 – \$5,000**



92. Charley Grapewin, Mae West and Gary Cooper signed portraits. Three gelatin silver matte and semi-gloss prints. Charley Grapewin 6 ¼ in. x 9 in. borderless portrait as “Old Father” in *The Good Earth* (perhaps best known as “Uncle Henry Gale” in *The Wizard of Oz*), inscribed “To --, wishing you a Merry Christmas. Charley Grapewin, 1936.” Beautiful 8 in. x 10 in. portrait of Mae West inscribed in red ink, “To Suzanne Kish, Sincerely, Mae West.” 7 ½ in. x 9 ¼ in. borderless portrait of Gary Cooper inscribed in purple ink, “Greetings to Suzanne Kish from Gary Cooper.” All show adhesive removal remnants on the verso. **\$400 – \$600**



93. Collection of Hollywood agency contracts including Bela Lugosi and Charley Grapewin with accounting forms for Grapewin in *The Wizard of Oz* together with original Charley Grapewin typescript. Collection of 19 signed artists’ manager and agency contracts between Charles Beyer Agency and various actors including Bela Lugosi (1949), Dolores Costello (1948) and notably Charley Grapewin for the years 1939, 1940, 1942 and 1945. Also includes 30+ artist accounting ledger sheets including Grapewin for *The Wizard of Oz* (\$1,500 a week from Feb. 10 through Feb. 25 + retakes) and *The Grapes of Wrath*. Together with other agency telegrams, correspondence and 8 x 10 in. portraits of Charles Beyer (also known as Warner Bros cowboy actor Whip Wilson). An important collection of materials relating to Grapewin’s two greatest roles. Together with a complete 340 pg. original typescript titled, *The Little House on the Hill* by Charley Grapewin Brad-bound wraps stamped “A. and S. Lyons, Inc., Beverly Hills, Calif.” A scarce item from Grapewin’s career. **\$800 – \$1,200**



94. Mae West "Peaches O'Day" purple dress from *Every Day's a Holiday*. (Paramount, 1937) Purple wool dress with white and grey embroidery in vine pattern. No label. Hem is detached. Worn by Mae West as "Peaches O'Day" in a short scene just after "Peaches Claims Quade Lies! Voters in Quandary" in *Every Day's a Holiday*.
\$4,000 – \$6,000



95. Eleanor Powell "Sally Lee" black tailcoat and pants from *Broadway Melody of 1938*. (MGM, 1937) Black wool tux tailcoat and pants with satin accent. Both have MGM labels handwritten "E. POWELL 8253." Worn by Eleanor Powell as "Sally Lee" in the finale number Got a Pair of New Shoes in *Broadway Melody of 1938*.
\$8,000 – \$12,000



96. Norma Shearer "Marie Antoinette" umber silk velvet two-piece period dress by Adrian from *Marie Antoinette*. (MGM, 1938) UMBER silk velvet two-piece period dress with silver bullion on bodice. Top has MGM stamp. Fur has been removed from collar and cuffs. Right sleeve missing fabric and detached at seam. No label in skirt. Worn by Norma Shearer as "Marie Antoinette" in the scene where Morley gets ready to make his first speech as King in *Marie Antoinette*. Also worn by Lucille Ball as "Madame Du Barry" in the tavern scene in *Du Barry Was A Lady* (MGM, 1943). \$4,000 – \$6,000



97. Three elaborate tunics from *Marie Antoinette*. (MGM, 1938) Two royal purple velvet tunics with gold bullion Fleur-de-lis pattern and fringe worn by the trumpeters as Norma Shearer arrives at the palace to meet her future husband and standing guard at the ball. Ivory wool tunic with elaborate gold bullion and colorful thread decorations worn by the attendants accompanying the king to the ball in *Marie Antoinette*. No label. \$800 – \$1,200



98. Tyrone Power "Count Axel de Fersen" coat and two vests by Gile Steele for *Marie Antoinette*. (MGM, 1938) Royal blue wool period long coat with black velvet buttons and fur collar. MGM label handwritten "Tyrone Power 1-1030-9869." Ivory cotton dickie with lace trim handwritten "T. POWER M. ANTOINETTE." Worn by Tyrone Power as "Count Axel de Fersen" when he first meets the Queen at the gambling house in *Marie Antoinette*. Also included are two vests made for the film. Green satin swirl pattern vest. MGM label handwritten "Tyrone Power 1-1030-9716" and MGM cleaning tag. Ivory satin vest with MGM label handwritten "Tyrone Power 3-1030-9870." One satin lace sleeve insert with MGM label handwritten "Tyrone Power 9870." \$4,000 – \$6,000



99. Joseph Schildkraut "Duke d'Orleans" wine velvet period coat from *Marie Antoinette*. (MGM, 1938) Wine velvet period coat with elaborate gold bullion embroidery and lace sleeve inserts. MGM label handwritten "Schildkraut 9 9709." Cotton sleeve inserts with lace trim. Handwritten label "Schildkraut" and Western Costume stamp. Worn by Joseph Schildkraut as "Duke d'Orleans" in the gambling house scene from *Marie Antoinette*. \$2,000 – \$3,000



100. Norma Shearer "Marie Antoinette" Three tiered rhinestone earrings from *Marie Antoinette*. (MGM, 1938) Three tiered rhinestone earrings worn by Norma Shearer as "Marie Antoinette" in the gambling house scene in *Marie Antoinette*. \$300 – \$500



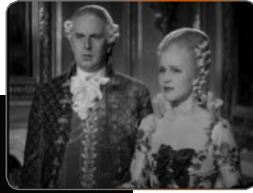
101. Norma Shearer "Marie Antoinette" ivory with black velvet two-piece period gown by Adrian from *Marie Antoinette*. (MGM, 1938) Ivory two-piece period gown, black velvet design, sequins, gold thread and delicate lace at cuffs. Top has no label. Skirt has handwritten "MGM." Fragile condition and stained in various spots along the waist. Worn by Norma Shearer as "Marie Antoinette" at the opera in *Marie Antoinette*. \$3,000 – \$5,000



102. John Barrymore "King Louis XV" peach silk brocade jacket and vest with pantaloons and shoes from *Marie Antoinette*. (MGM, 1938) Peach silk brocade jacket and vest heavy embellished with gold bullion. Jacket has MGM label handwritten "J. Barrymore, 1-9766," stamped MGM. Vest has MGM label handwritten "J. Barrymore, 1-9766," stamped Property of M-G-M Studios 38. Bright yellow satin pants with MGM label handwritten "J. Barrymore 4-9768 32." Pair of pink cotton tights. No label. Matching shoes with pink and brown ribbon (not used in movie), stamped size 9 ½. Worn by John Barrymore as "King Louis XV" when Marie Antoinette arrives to meet her future husband in *Marie Antoinette*. \$4,000 – \$6,000



103. John Barrymore “King Louis XV” pewter satin heavily embroidered jacket and vest from *Marie Antoinette*. (MGM, 1938) Pewter satin ribbed jacket and vest heavily embroidered with silver bullion and blue accents. Jacket has MGM label handwritten “J. Barrymore 5 9769” and stamped MGM with repairs at shoulders and cuffs. Vest has MGM label handwritten “J. Barrymore 5 9769.” Worn by John Barrymore as “King Louis XV” as he makes an appearance at the ball in *Marie Antoinette*. **\$4,000 – \$6,000**



104. Robert Morley “King Louis XVI” wine velvet coat and gold satin pantaloons from *Marie Antoinette*. (MGM, 1938) Wine velvet coat with gold accents. MGM label handwritten “Morley 11-1030-9774.” Pale gold satin pantaloons with MGM label handwritten “Morley # 1030-9859 1.” Worn by Robert Morley as “King Louis XVI” in the scene where he and the Queen are told about the necklace in *Marie Antoinette*. **\$2,000 – \$3,000**



105. Scotty Beckett “the Dauphin” pumpkin silk velvet period jacket and pants from *Marie Antoinette*. (MGM, 1938) Pumpkin silk velvet period jacket and pants. Jacket has MGM label handwritten “S. BECKETT #3 1030 9873.” Pants have no label. Worn by Scotty Beckett as “the Dauphin” in the scene where the angry French people storm the palace and place the royal family under arrest in *Marie Antoinette*. **\$800 – \$1,200**



106. Cesar Romero "Cisco Kid" caballero outfit from the 20th Century-Fox film series. (TCE, 1939-41) Pewter wool short jacket with ivory accents and matching pants. Jacket has United green label handwritten "Caesar Romero stamped B 25 1 0150" in sleeve with Fox cleaning tag. Pants have United green label typed "181C Caesar Romero" and stamped "3-25-1-0004." Worn by Cesar Romero as "The Cisco Kid." \$5,000 – \$7,000



107. Cesar Romero Colt Frontier Six Shooter and custom Arvo Ojala gunbelt and quick-draw rig. Black leather gun belt and rig with engraved silver buckle silver conchos and dummy silver bullets. Stamped Arvo Ojala Maker Hollywood Pat No 2832519 40CH 2267 45 and "Cesar Romero" on the inside of the belt. Gun is a Colt Frontier Six Shooter single-action .44 which remains in fine condition. Shipping arrangements via a federal firearms-licensed dealer will apply. \$4,000 – \$6,000



108. Cesar Romero "Cisco Kid" Colt Frontier Six Shooter with Arvo Ojala gunbelt and quick-draw rig. Nickel-plated Colt Frontier Six Shooter single-action .45 with stag handles. Black hand-tooled leather gun belt and rig with brass buckle and dummy bullets. Stamped "Arvo Ojala Maker Hollywood Pat No 2832519 37CH 1691 45" on the inside of the belt. Gun exhibits some scratches and wear; leather on belt and rig exhibits normal scuffing and wear. Used by Romeo in the *Cisco Kid* series. Shipping arrangements via a federal firearms-licensed dealer will apply.
\$3,000 – \$5,000



109. Marlene Dietrich "Frenchy" three-piece western outfit of black suede vest and skirt with pewter blouse from "See What the Boys in the Back Room Will Have" from *Destry Rides Again*. (Universal, 1939) Black chamois fringed vest and suede skirt decorated with rhinestones. Pewter satin long sleeve blouse. No label. Chamois and suede in delicate condition. Suede vest has numerous rips and tears in need of restoration. Worn by Marlene Dietrich as "Frenchy" in the musical number "See What The Boys in the Back Room Will Have" in *Destry Rides Again*. After being named box office poison in the late 1930s, this role revived Dietrich's career. \$8,000 – \$12,000



110. Judy Garland "Dorothy Gale" blue cotton test dress with polka dot trim and ivory sheer puff-sleeved blouse by Adrian from *The Wizard of Oz*. (MGM, 1939) Ivory sheer puff-sleeved blouse with blue ribbon. No label. Blue cotton pinafore with polka dot trim. Handwritten label "Judy Garland 3955." Worn by Judy Garland as "Dorothy" in the first two weeks of filming in *The Wizard of Oz*. \$60,000 - \$80,000

111. Judy Garland "Dorothy Gale" Arabian-pattern test "Ruby Slippers" from *The Wizard of Oz*. (MGM, 1939) Arabian-patterned shoes covered with red sequins and beads lined with red silk. Handwritten "10 W.C.C." Beads are missing in spots. Interior silk is frayed. Delicate condition. Worn by Judy Garland as Dorothy in the first two weeks of filming from *The Wizard of Oz*. \$120,000 – \$150,000





112. Emerald-green felt "Ozmite" jacket designed by Adrian from *The Wizard of Oz*. (MGM, 1939) Green and tan felt jacket with brass belt worn by one of the extras as an Ozmite as Professor Marvel is departing the Emerald City in *The Wizard of Oz*. MGM label handwritten "W. Taylor 1060-3902 48 1/2." \$8,000 – \$12,000



113. Clark Gable personal dressing gown for off-screen use during filming of *Gone with the Wind*. (David O. Selznick, 1939) Purple satin dressing robe with swirl pattern and tassel-end belt, worn by Clark Gable in his dressing room between scenes on the set of *Gone with the Wind*. Studio tag reads "D.O. Selznick Studio Mr. C. Gable/ Dressing Room." \$2,000 – \$3,000





114. Basil Rathbone "Sherlock Holmes" signature iconic caped overcoat from *The Adventures of Sherlock Holmes* and *Hound of the Baskervilles*. (TCF, 1939) Signature tan and black square checked wool cape overcoat worn by Basil Rathbone as the super sleuth Sherlock Holmes in *The Adventures of Sherlock Holmes* and *Hound of the Baskervilles* (First two of 14 films). United black label handwritten "Basil Rathbone" and stamped "B811." \$20,000 – \$30,000



115. Basil Rathbone "Sherlock Holmes" tweed wool double-breasted jacket from *Hound of the Baskervilles*. (TCF, 1939)
Grey and black tweed wool herringbone double-breasted jacket worn by Basil Rathbone as the super sleuth Sherlock Holmes in several scenes in *The Hound of the Baskervilles* (First of 14 films). United green label typed "713 Basil Rathbone." All buttons have been replaced and jacket has been altered for a subsequent production. **\$8,000 – \$12,000**



116. Andrea Leeds “Jane McDowell Foster” purple velvet and pink satin gown from *Swanee River*. (TCF; 1939) Long coat of rich purple velvet with lace at the sleeves, pink satin lapels and embroidered cord tassels on the sleeves and lower edge. Together with a full skirt of iridescent pink satin with purple cord embroidered lower hem. Both pieces with internal labels handwritten, “Andrea Leeds.” Worn by Leeds in the scene prior to Don Ameche “Stephen Foster’s” heart attack. Coat exhibits tears and tattering at the collar and shoulders, small stain on the back, and some fraying along the lower hem; shirt exhibits a few small tears and slight wear along the lower hem. **\$800 – \$1,200**



117. Al Jolson “Edwin P. Christie” ivory tailcoat and pants from *Swanee River*. (TCF, 1939) Ivory satin tail coat with iridescent sequins on lapel. United Costume label handwritten “976A Al Jolson” with matching pants. United Costume label handwritten “976A Al Jolson 34 31 1/2.” Worn by Al Jolson as “Edwin P. Christy” in a stage costume worn at the Marble Theatre in *Swanee River*. **\$8,000 – \$12,000**



118. Olivia de Havilland "Lady Penelope Gray" silver satin period gown from *Private Lives of Elizabeth and Essex*. (Warner Bros., 1939) Silver satin period gown with lace insert and intricate criss-cross sleeve design. Warner Bros. Pic. Inc. label handwritten "B 13050-267 DeHavilland." Chiffon top layer has been removed from bodice. Worn by Olivia de Havilland as "Lady Penelope Gray" where she warns Essex (Flynn) before he meets with the Queen in *Private Lives of Elizabeth and Essex*. \$4,000 – \$6,000



119. Lady of the Court period dress from *The Private Lives of Elizabeth and Essex*. (Warner Bros., 1939) Purple and red velvet period dress, grey satin insert with pink beads and bearing the Warner Bros. label handwritten "B 13013-267." Fox cleaning tag and handwritten "BOHRMAN." The grey satin insert is a replacement from the original purple one in the film. Small hole in fabric on the right shoulder and material missing on edges of the bodice. Worn by a Lady of the Court in *The Private Lives of Elizabeth and Essex*. \$800 – \$1,200



120. Henry Fonda "Gilbert Martin" vest and Edna May Oliver "Mrs. McKlennar" rose dress from *Drums Along the Mohawk*. (TCF, 1939) Taupe brocade long period vest with 9 buttons bearing a United Costumers label typed "732-B HENRY FONDA". Worn by Fonda as "Gilbert Martin" in the early sequences of the film, including his marriage ceremony and the start of his voyage westward in *Drums Along the Mohawk*. Together with a pale rose raw silk dress with cotton sleeves. Handwritten label "E.M. Oliver 2" with "21122" ink stamp on the left. Bottom of the dress has been replaced with striped blue, ivory and red cotton fabric for a subsequent production. Worn by Oliver as "Mrs. McKlennar" in several scenes, including the sequence when Gilbert goes off to war in *Drums Along the Mohawk*. \$600 – \$800



121. Claudette Colbert "Lana Martin" blue wool suit by Gwen Wakeling for *Drums Along the Mohawk*. (TCF, 1939) Cornflower blue wool period dress with satin trim. Designed by Gwen Wakeling. No label. Worn by Claudette Colbert as "Lana Martin" in the scene where she and Henry Fonda start out West in *Drums Along the Mohawk*. \$2,000 – \$3,000

122. Thomas Mitchell "Gene Gibbons" checked wool suit from *Angels Over Broadway*. (Col, 1940) Black and white checked wool double-breasted jacket and pants worn by Thomas Mitchell as "Gene Gibbons" in the opening nightclub scene in *Angels Over Broadway*. Macintosh Studio label handwritten "Thomas Mitchell June '40 66681." \$400 – \$600



123. Spencer Tracy "Henry M. Stanley" three-piece suit and jacket from *Stanley and Livingstone*. (TCF, 1939) Maroon wool checked three-piece suit. Jacket has United label handwritten "Spencer Tracy" stamped "A1037 42 113062," vest has United Costume label handwritten "Spencer Tracy 3571" stamped "1037," pants have United Costume label handwritten "Spencer Tracy" and stamped "1037 36 ½ 31 ½." Three small stains on right leg. Worn by Spencer Tracy as "Henry M. Stanley" when he is given the task of finding Livingstone. Ivory linen three button jacket with flap pockets. United Costume label handwritten "Spencer Tracy #1" and "GARY MERRILL." Worn in the scene on the boat to Africa and at the Kingley's home in *Stanley and Livingstone*. **\$2,000 – \$3,000**



124. Peter Lorre "Kentaro Moto" black jacket from *Mr. Moto* series. (TCF, 1939) Black wool jacket with black satin trim. Roche and Pollack Ltd. Tag typed "Peter Lorre 1/19/39 1648." Exhibits a few moth holes. Worn by Peter Lorre as "Kentaro Moto" in the Mr. Moto series. **\$3,000 – \$5,000**





125. Laurence Olivier "Mr. Darcy" green wool period tailcoat from *Pride and Prejudice*. (MGM, 1940) Green wool period tailcoat with velvet collar and buttons. MGM label handwritten "Olivier." Worn by Laurence Olivier as "Mr. Darcy" arriving into town with the Bingley's in *Pride and Prejudice*. **\$3,000 – \$5,000**



126. Ann Rutherford "Lydia Bennet" Green wool period dress from *Pride and Prejudice*. (MGM, 1940) Green wool crepe period dress with velvet leaf decorations worn by Ann Rutherford as "Lydia Bennet" when she arrives home a married woman in *Pride and Prejudice*. Dress has handwritten "7498" and stamped MGM. Skirt has handwritten label "Ann Rutherford 7498." Velvet on collar and belt faded. Lace on collar is fragile. **\$2,000 – \$3,000**



127. Melville Cooper "Mr. Collins" grey wool period tailcoat from *Pride and Prejudice*. (MGM, 1940) Grey wool tailcoat with velvet trim. MGM label handwritten "M. Cooper 1283 5X." Buttons on front and cuffs have been replaced. Worn by Melville Cooper as "Mr. Collins" bringing Elizabeth back home from *Pride and Prejudice*. **\$800 – \$1,200**



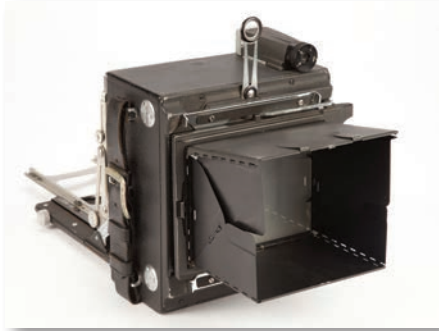
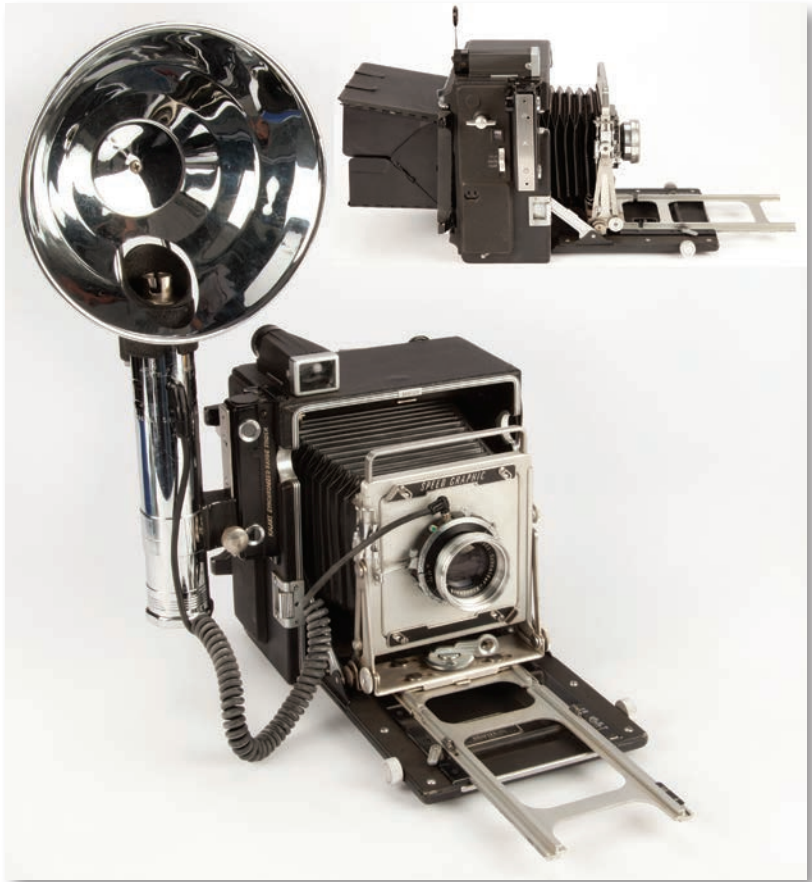
128. Vivien Leigh "Myra" Two-piece suit from *Waterloo Bridge*. (MGM, 1940) Two-piece tan open weave wool suit with silk velvet collar. Jacket has handwritten label "Size 12 #13." Lining is torn and velvet is worn and faded on top of collar. No label in skirt and it is damaged. Worn by Vivien Leigh as "Myra" in the scene where she goes to Roy's (Taylor) family home in *Waterloo Bridge*. **\$3,000 – \$4,000**



129. Eleanor Powell "Clare Bennett" heavy beaded sailor dress and hat designed by Adrian from *All Ashore* number in *Broadway Melody of 1940*. (MGM, 1940) Heavily beaded sailor dress, jacket, neck insert and hat covered with silver bugle beads and sequins with mirrored buttons. Dress has typed label "6532." No label in jacket, hat or neck insert. Second dress which was used instead of the heavily beaded one for the dance number is a pleated silver lame with typed labels 6335 and 7065. Designed by Adrian. Worn by Eleanor Powell in the "All Ashore" number in *Broadway Melody of 1940*. \$6,000 – \$8,000



130. Eleanor Powell "Clare Bennett" black velvet jacket designed by Adrian in *Broadway Melody of 1940*. (MGM, 1940) Black velvet jacket decorated with gold sequins, beading and embroidery and black velvet V-neck under shell. Designed by Adrian. The jacket has typed label "6265" and shell has paper cleaning tag V-5. Velvet on shoulders is worn in spots and part of the collar is detached from the seam. Worn by Eleanor Powell as "Clare Bennett" in her dressing room where Ian Hunter proposes to her in *Broadway Melody of 1940*. \$2,000 – \$3,000



131. Clarence Sinclair Bull's complete working 4 x 5 Graflex "Speed Graphic" camera and accessories. Ca. 1940 Graflex "Anniversary Speed Graphic" 4 x 5 large-format press camera, serial #890443, being the personal property of the legendary MGM portrait photographer Clarence Sinclair Bull, aka "The man who shot Garbo". Complete in Bull's own toolbox carrying case, with (4) "Riteway" negative carriers, deluxe flash attachment, and box of unexposed Velox F-3 film. Appears to be in complete working order, though not tested prior to sale. Gifted to Miss Reynolds directly from Clarence Sinclair Bull, who along with George Hurrell was one of the greatest Hollywood portrait photographers in history. **\$1,000 – \$2,000**



132. Clarence Sinclair Bull's complete working 4 x 5 Graflex "R.B. Telescopic" view-camera with case. Ca. 1914-23 Folmer and Schwing "R.B. Telescopic Graflex" 4 x 5 box view camera in toolbox accessory case, being the personal property of the legendary MGM portrait photographer Clarence Sinclair Bull. Equipped with Bausch & Lomb-Zeiss Tessar 5 x 7 lens dated 1903, and with Bull's own handwritten aperture settings. Appears to be complete and in working order, though not tested prior to sale. Gifted to Miss Reynolds directly from Clarence Sinclair Bull. Due to the early age of this camera of Bull's, it is quite possible he used it for some portrait work of his most famous subject, Greta Garbo, due to her tendency to walk freely about the portrait studio, making it more difficult to capture her best moments with the much bulkier 8 x 10 view cameras. **\$2,000 – \$3,000**





133. Two vintage 2K Fresnel lights with stands. Lot of two (2) vintage 2K Fresnel green lights with stands by J. G. McAlister measuring 16" x 14". Include barn doors. Special shipping arrangements will apply. **\$600 – \$800**



134. Vintage 5K Fresnel light with stand. One vintage 5K light with stand by Bardwell & McAlister measuring 24" x 21" wide. Includes barn doors. Special shipping arrangements will apply. **\$400 – \$600**



135. Vintage MGM studios 10K Fresnel light on tripod by "RM". Massive vintage studio klieg light made by "RM" for MGM studios for motion picture photography set lighting, on rolling tripod. It measures 92 in. x 27 in. x 30 in. and weighs approx. 120 pounds. Special shipping arrangements will apply. **\$600 – \$800**



136. Paul Kelly "Gen. George A. Custer" military costume and hat from *Wyoming*. (MGM, 1940) Dark blue wool double-breasted officer's coat with velvet trimmed collar and cuffs and rank shoulder straps. Includes black wool pants and felt hat (size 7 ¾) with cavalry and gold cord hatband with cord toggles. Worn by Paul Kelly as "Gen. George Armstrong Custer." Includes suspenders and crimson tasseled sash. **\$600 – \$800**



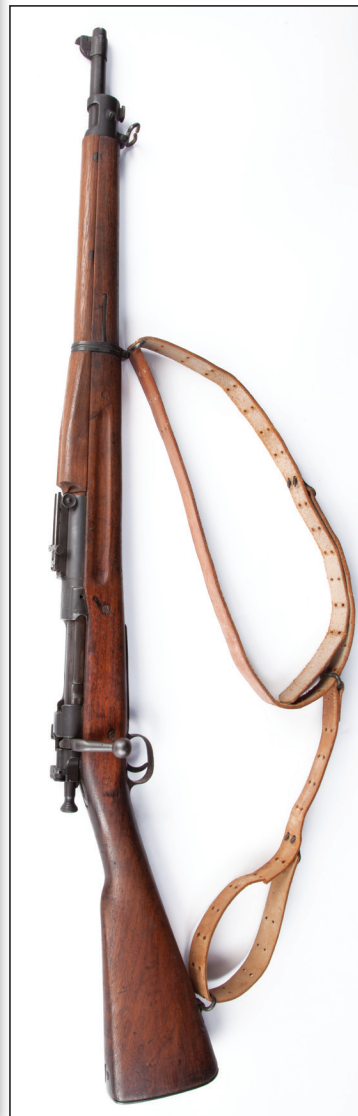
137. Canvas canoe with cutouts. Antique canvas canoe with Native American symbols of the moon, sun, and a bird. Features two cutouts in the bottom perhaps for actors to stand in shallow water background. Measures 150" x 28". In fair condition. Used in numerous MGM films. Special shipping arrangements will apply. **\$400 – \$600**



138. Large-scale miniature tank from *Comrade X*. (MGM, 1940) Realistically detailed large-scale miniature tank is constructed almost entirely of metal, with moving tracks. Measures 26 in. long and is *very* heavy. Special shipping arrangements will apply. **\$800 – \$1,200**



139. Gary Cooper "Alvin C. York" complete WWI military uniform with accessories from *Sergeant York*. (Warner Bros., 1941) Vintage army green wool WWI military jacket with three original military medals (not screen used) and AA patch on sleeve. Also included are patches for decoration he received during the film. Internal United black label handwritten "Gary Cooper 40." Includes vintage army green wool WWI military pants, handwritten "G. Cooper Spare," and vintage army green wool WWI hat stamped "Standard Hat Works Waco Texas" with paper label "4528431." Worn by Gary Cooper in his Academy Award-winning role as "Alvin C. York" in *Sergeant York*. **\$20,000 – \$30,000**



140. Military-issue Springfield rifle and Army 1911 1A .45 pistol used by Gary Cooper as "Alvin C. York" in *Sergeant York*. (Warner Bros., 1941) Vintage Army 1911 1A .45 automatic pistol stamped United States Property / M1911 AI US Army No 1528383. Vintage Springfield Model 1903 rifle with tan leather strap. Stamped 187595. The rifle is used in several key film sequences by Gary Cooper as "Alvin C. York" including the firing range and against German troops on the battlefield. The pistol is not screen-used and likely a holstered sidearm worn on his belt. Shipping arrangements via a federal firearms-licensed dealer will apply. **\$3,000 – \$5,000**



141. Ian Hunter "Dr. John Lanyon" black wool cape overcoat from *Dr. Jekyll and Mr. Hyde*. (MGM, 1941) Black wool cape overcoat worn by Ian Hunter as "Dr. John Lanyon" in the scene where he and Spencer Tracy meet Ingrid Bergman in *Dr. Jekyll and Mr. Hyde*. MGM cleaning tag N 13 267. **\$1,000 – \$2,000**



142. Spencer Tracy "Jekyll and Hyde" grey wool period long coat from *Dr. Jekyll and Mr. Hyde*. (MGM, 1941) Charcoal grey wool period long coat with black satin lapel worn by Spencer Tracy as "Dr. Jekyll" in the opening scene and several others in *Dr. Jekyll and Mr. Hyde*. MGM handwritten label "Spencer Tracy 1178-9663." **\$3,000 – \$5,000**



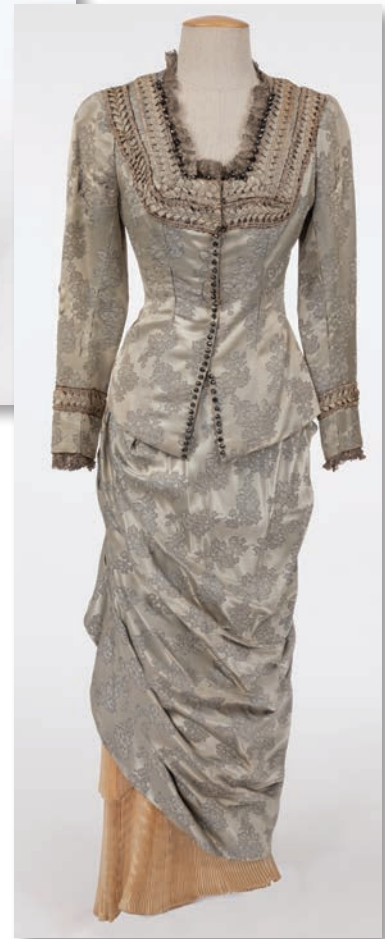
143. James Cagney "George M. Cohan" satin jockey shirt from *Yankee Doodle Dandy*. (Warner Bros., 1942) Ivory satin jockey shirt with purple strips on shoulders. Warner Bros. label handwritten "12-26-41 James Cagney." Worn by James Cagney in his Academy Award-winning role as "George M. Cohan" in the number 'Yankee Doodle Boy' in the Broadway Show "Little Johnny Jones" from *Yankee Doodle Dandy*. \$6,000 – \$8,000



144. James Cagney "George M. Cohan" clown outfit from *Yankee Doodle Dandy*. (Warner Bros., 1942) Ivory satin clown top with black and red strips, black yarn buttons with matching pants and hat. Jacket has Warner Bros. label handwritten "12-29-41 387 James Cagney Mondjian." Right shoulder is frayed. Pants have handwritten "Mondjian." Front seam is undone and some staining. Hat has United Costume stamp. Worn by James Cagney in his Academy Award-winning role as "George M. Cohan" in "The Belle of the Barber's Ball" number in *Yankee Doodle Dandy*. \$6,000 – \$8,000



145. John Wayne "Charles 'Pittsburgh' Markham jacket and pants from *Pittsburgh*. (Universal, 1942) Dark grey 3-button pin-striped suit. Jacket has United Costume label handwritten "JOHN WAYNE 100 A IVES 45 CHILL WILLS" and is stamped "3B 6895." Pants have United Costume label handwritten "100 C JOHN WAYNE 45 34 1/2 CHILL WILLS" stamped 3B 6895. Worn by John Wayne as "Charles 'Pittsburgh' Markham" in the scene where he and Randolph Scott are discussing their books in *Pittsburgh*. **\$3,000 – \$4,000**



146. Pair of elaborate period costumes for Agnes Moorehead and Dolores Costello from *The Magnificent Ambersons*. (RKO, 1942) Silver satin floral pattern elaborate ball gown with matching hat worn by Agnes Moorehead as "Fanny Minafer", together with aubergine silk-velvet and delicate lace conservative robe worn by Dolores Costello as "Isabel Amberson", in Orson Welles' studio-butchered second film, *The Magnificent Ambersons*. Considering nearly two-thirds of Welles' creation was cut by studio heads in his post-production absence, it is presumed both these gowns ended up on the cutting room floor, as the labels in each are correct for this production. Silver gown reads "CP7-540-Period 1880 Moorehead" and purple robe reads "C-2936 (1905) Costello". **\$800 – \$1,200**



147. Claude Rains "Captain Louis Renault" ivory military suit from *Casablanca*. (Warner Bros., 1942) Ivory wool military jacket and pants. United Costume label in both pieces handwritten "CLAUDE RAINS 12A" in jacket and "12C 35 31 1/2" in pants. Pants are soiled at the bottom and post film alterations to the jacket include patch insignia with metal bullion was taken off collar points and sleeve cuffs, the epaulettes were removed from shoulders and wide sleeve cuffs removed. Two spare buttons are included and replacement ribbons with original antique French medals added. Worn by Claude Rains in his Academy Award-nominated role as the corrupt but lovable "Captain Louis Renault" in *Casablanca*. \$12,000 – \$15,000





148. Paul Henreid “Jerry Durrance” ivory cotton shirt from *Now, Voyager*. (WARNER BROS., 1942) Ivory cotton and cuff link shirt. Warner Bros. label handwritten “7-24-42 493 P. Henreid D. KENNEDY 22389-2 33686-5 NS. Worn by Paul Henreid as “Jerry Durrance” in the scene where he is writing a letter to his daughter in *Now, Voyager*. **\$300 – \$500**



149. Norma Shearer “Consuelo Croyden” beaded evening wrap from *Her Cardboard Lover*. (MGM, 1942) Gold lamé evening wrap adorned with purple bugle beads, silver sequins and silver bullion around neck and down the front. MGM cleaning tag. No label. Worn by Norma Shearer as “Consuelo Croyden” in the scene at her home where she is eager for Robert Taylor to leave so she can sneak out to see another man in *Her Cardboard Lover*. **\$1,500 – \$1,800**



150. Richard Burton “Philip Ashley” charcoal grey jacket from *My Cousin Rachel*. (TCF, 1942) Charcoal grey period jacket with 20th Century Fox label typed “A-684/R. Burton/38/3-41-3-3358.” Also has M. Berman Ltd. London & Hollywood tag. Stamped 20th Century Fox Mens Wardrobe. Stamped in sleeve 4 41 3 3358. Worn by Richard Burton as “Philip Ashley” when he first meets Rachel and she makes him tea in *My Cousin Rachel*. **\$1,000 – \$2,000**





151. Orson Welles "Edward Rochester" Gray blue wool top coat, pants and shirt from *Jane Eyre*. (TCE, 1943) Gray blue wool period topcoat with velvet collar and buttons worn by Orson Welles as "Edward Rochester" when he confides in Jane early in the morning in *Jane Eyre*. Red Western costume handwritten "Orson Welles 46 1" and stamped "A-4-4" and "Western Costume." Fabric and velvet are faded. The ivory cotton shirt and blue wool pants were worn in the scene where Jane leaves. Shirt has red Western costume label handwritten "17999 Welles SET-2" and Western Costume stamp. Pants have red Western Costume label handwritten "Orson Welles 37 1/2 34 1/2" and stamped 25192 and A-3-2. **\$4,000 – \$6,000**



152. Sara Allgood "Bessie" purple dress from *Jane Eyre*. (TCE, 1943) Purple wool crepe period dress with buttons down front. Handwritten label "39401 SARAH ALLGOOD 32" and stamped "1-27-7-2286" and 20th Century Fox. Lace at collar has been added. Worn by Sara Allgood as "Bessie" when Jane returns to her Aunt's house in *Jane Eyre*. **\$400 – \$600**



153. Margaret O'Brien "Adele Varens" plaid dress from *Jane Eyre*. (TCF, 1943) Grey ribbed satin dress, orange plaid details and orange velvet piping with matching cape. Handwritten label "39434 M. O'BRIEN" and stamped "2 27

7 3744" which is also stamped in cape and has Fox cleaning tag 6AM 39239-2. The right sleeve on the dress and cape is torn, small holes on dress and red stains on front. Material soiled in places. Worn by Margaret O'Brien as "Adele Varens" in the scene where Rochester tells her he is going to marry Jane in *Jane Eyre*. **\$800 – \$1,200**



154. Peggy Ann Garner "Younger Jane Eyre" grey dress from *Jane Eyre*. (TCF, 1943) Grey wool crepe dress with self collar. Handwritten label "394-19 GARNER DOUBLE" and stamped "2 85 1 1177." Worn by Peggy Ann Garner as "the young Jane Eyre" when she is attending the Lowood Institution in *Jane Eyre*. **\$400 – \$600**



155. Lena Horne "Selina Rogers" green velvet dress from *Stormy Weather*. (TCF, 1943) Green velvet dress with gathered waist, buckle-back and ermine collar. Internal handwritten label, "1017 L. Horn 39525." Worn by Lena Horne as "Selina Rogers" in the dressing room scene with Bill Robinson "Ben Williamson" in *Stormy Weather*. Velvet exhibits only a few light scuffs and marks. **\$3,000 – \$5,000**



156. Dame May Whitty "Miss Thwaites" period dress from *Gaslight*. (MGM, 1944) Three-piece brown wool crepe period dress and jacket with black embroidery and beading finished with pompom fringe. Typed label "1311-7178 D M Witty" in dress (both pieces) and jacket. Worn by Dame May Whitty as "Miss Thwaites" in two scenes trying to visit Ingrid Bergman with no luck in *Gaslight*.
\$1,000 – \$1,500



157. Ingrid Bergman "Paula Alquist" blue satin dressing gown from *Gaslight*. (MGM, 1944) Blue satin dressing gown with silver thread. Max Berman's label. Worn by Ingrid Bergman as "Paula Alquist" in the scene where she first hears sounds in the attic in *Gaslight*.
\$4,000 – \$6,000



158. Ingrid Bergman "Paula Alquist" tan wool crepe period dress with hat from *Gaslight*. (MGM, 1944) Tan wool crepe two-piece period dress with buttons down front and brown scarf. With handwritten label "1311-6801 Ingrid Bergman." Includes tan wool tiered skirt with bustle pillow, handwritten label "1311-6801 Ingrid Bergman," and brown velvet hat with pink netting. Worn by Ingrid Bergman as "Paula Alquist" in the scene where she and Boyer return to her Aunt's house after their honeymoon in *Gaslight*.
\$8,000 – \$12,000



159. Prop dress of "hidden jewels" from *Gaslight*. (MGM, 1945) Extremely heavy period dress with faux pearls and jewels, heavily decorated in brocade and gold bullion. No label. Jewel pieces have been removed from tassel belt and large ball fringe added at waist. Prop dress where Paula's aunt hid her jewels in *Gaslight*. An elaborate piece of work considering no one actually wears it in the film. \$8,000 – \$12,000



161. Charles Boyer "Gregory Anton" burgundy smoking jacket from *Gaslight*. (MGM, 1944) Burgundy smoking jacket with velvet collar and cuffs. MGM label handwritten "Ch. Boyer 1311 6990." Worn by Charles Boyer as "Gregory Anton" in the living room scene where the portrait is missing in *Gaslight*. \$6,000 – \$8,000



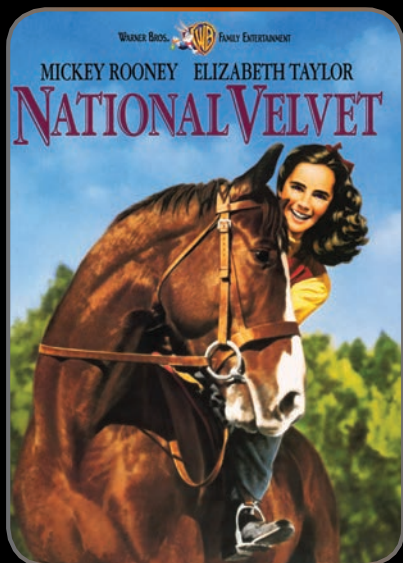
160. Promotional plaque for *Gaslight*. Gold wooden promotional plaque for *Gaslight* (MGM, 1944). Center medallion reads "Gaslight / Charles Boyer / Ingrid Bergman / MGM 1944" in yellow paint. Measures 42" x 21". Special shipping arrangements will apply. \$400 – \$600



162. *Gaslight* original 1944 U.S. one-sheet poster. (MGM, 1944) Linen-backed original 27" x 41" U.S. one-sheet poster for one of the great titles in the Film Noir genre, starring Ingrid Bergman, Charles Boyer, and Angela Lansbury. Very Fine to Near Mint with only a minimum of border retouching. \$300 – \$500



163. Rita Hayworth "Maribelle Hicks" two-piece dress from *Cover Girl*. (Columbia, 1944) Two-piece black and red velvet period dress adorned with mother of pearl buttons and matching handbag. No label. Worn by Rita Hayworth as "Maribelle Hicks" in the "Poor John" number in *Cover Girl*. \$4,000 – \$6,000



164. Elizabeth Taylor "Velvet Brown" racing silks and riding pants from *National Velvet*. (MGM, 1944) Silk top bears internal label handwritten in script "Elizabeth Taylor," and pants bear MGM label "I-133", a maker's label "Made in England Exclusively for Pesterre's Beverly Hills", plus fountain pen mark "B-2 377-1." Worn by Elizabeth Taylor as "Velvet Brown" in *National Velvet*. Easily one of Miss Taylor's most indelible and iconic costumes from her entire career. \$10,000 – \$15,000



165. Judy Garland “Esther Smith” Grey period wool dress with tassels from *Meet Me in St. Louis*. (MGM, 1944) Two-piece grey crepe wool tiered dress with grey tassels on each tier and mustard silk top. Worn by Judy Garland as “Esther Smith” in the musical numbers “Skip to My Lou,” “I Was Drunk Last Night,” “Under the Bamboo Tree” and “Over the Bannister.” Both pieces have handwritten “1317 Judy Garland #11 TD.” Fabric and tassels are faded. **\$10,000 – \$15,000**



166. *Meet Me in St. Louis* original MGM oversize portrait still of Judy Garland and Margaret O'Brien. (MGM, 1944) Gelatin-silver semi-gloss doubleweight 10” x 13” print with production number and studio text on verso. Fine. **\$200 – \$300**





167. Mary Astor "Mrs. Anna Smith" Ivory lace gown with hat and parasol from *Meet Me in St. Louis*. (MGM, 1944) Exquisite ivory lace period gown heavily appliquéd with grape leaves and cluster pattern, belt, matching hat and parasol. Worn by Mary Astor as "Mrs. Anna Smith" in the final scene at the St. Louis Fair in *Meet Me in St. Louis*. Dress has MGM Wardrobe stamp and handwritten "1D W-26." Belt has MGM Wardrobe stamp and handwritten "2XX." Fabric is fragile but stable. \$6,000 – \$8,000



168. Margaret O'Brien "Tootie Smith" salmon robe, blue and white gingham pinafore and Tom Drake "John Truett" black tux and pants from *Meet Me in St. Louis*. (MGM, 1944) Salmon wool crepe robe with blue embroidered bows worn by Margaret O'Brien as "Tootie Smith" in several scenes from *Meet Me in St. Louis*. Handwritten label "1317 Margaret O'Brien." Lining in both sleeves is detaching. Includes a blue and white gingham cotton pinafore with handwritten label "1925 Margaret O'Brien." Worn by Margaret O'Brien as "Tootie Smith" riding the ice wagon in *Meet Me in St. Louis*. Together with a black wool tux jacket with satin lapel. MGM label handwritten "TOM DRAKE 1317 7682" and black wool pants with MGM label handwritten "T. DRAKE 1317 7689 31 32" and MGM cleaning tag. Lining in right sleeve detached. Worn by Tom Drake as "John Truett" dancing at the Christmas ball with Judy Garland in *Meet Me in St. Louis*. \$800 – \$1,200



169. Judy Garland "Esther Smith" Red wool period dress from *Meet Me in St. Louis*. (MGM, 1944) Red wool two-tiered period dress with quilted grape clusters on skirt and lace trim on collar and cuffs. Worn by Judy Garland as "Esther Smith" under the blue coat in the snowman-building scene. Handwritten label "Judy Garland." \$2,000 – \$3,000



170. Greer Garson "Susie 'Sparrow' Parkington ivory lace gown from *Mrs. Parkington*. (MGM, 1944) Ivory satin and lace embroidered gown. No label. Worn by Greer Garson as "Susie 'Sparrow' Parkington" in the scene where Agnes Moorehead "Baroness Aspasia Conti" confesses that she was in love with her husband in *Mrs. Parkington*. \$800 – \$1,000



172. Greer Garson "Mrs. Parkington" portrait from *Mrs. Parkington*. (MGM, 1944) Oil on canvas portrait of Greer Garson as "Mrs. Parkington". Hangs in the staircase in *Mrs. Parkington*. Measures 89" x 51" in gold frame. Paper tag on back reads "Prod. Mrs. Parkington / Date: 11-22-48 / 1438-14 / Artist Medina / MGM original yes / research if changed any way hair repainted by artist Clem Hall scenic dept. \$3,000 – \$5,000



171. Walter Pidgeon "Major Augustus Parkington" grey period jacket from *Mrs. Parkington*. (MGM, 1944) Grey wool tweed period jacket with MGM label handwritten "W. PIDGEON 1321-7881" and Bob Mandell's Costume Shop label. Worn by Walter Pidgeon as "Major Augustus Parkington" when he and Greer are having a fight in *Mrs. Parkington*. \$400 – \$600





173. Gene Kelly "Joseph Brady" Navy sailor's uniform and cap from *Anchors Aweigh*. (MGM, 1945) Dark blue wool navy sailor uniform with medals. Top has MGM label handwritten "Gene Kelly." Pants have no label and includes a white cotton sailor hat size 7 ¼. Worn by Gene Kelly as "Joseph Brady" in *Anchors Aweigh*. \$8,000 – \$12,000

174. Frank Sinatra "Clarence Doolittle" Navy sailor's uniform and cap from *Anchors Aweigh*. (MGM, 1945) Dark blue wool navy sailor uniform with medals. Top has MGM label handwritten "Frank Sinatra" and the pants have handwritten "31." White cotton sailor hat handwritten "Sinatra," Size 7 3/8. Worn by Frank Sinatra as "Clarence Doolittle" in *Anchors Aweigh*. \$10,000 – \$15,000

175. Anne Baxter “Countess Anna Jaschikoff” embroidered raw silk skirt and jacket from *A Royal Scandal*. (TCF, 1945) Pale blue and soft peach long skirt and short jacket of raw silk with velvet trim and elaborate design of embroidered cord, lace at the cuffs and collar. Snap and hook-and-eye closure. Internal label handwritten, “44555 A. Baxter.” Worn by Anne Baxter as “Countess Anna Jaschikoff” during her tearful reunion with William Eythe “Lt. Alexei Chernoff.” Exhibits fading to the sleeves and skirt, buttons missing from the jacket front, some buttons missing and detached from skirt front, with two small burn holes at the lower skirt hem. Very good condition. **\$400 – \$600**



176. Tallulah Bankhead “Catherine the Great” cognac two-piece period gown designed by Rene Hubert from *A Royal Scandal*. (TCF, 1945) Cognac silk velvet two-piece period gown heavily jeweled with gold and white stones. Handwritten label “44521 T. Bankhead” and stamped “1 27 7 4887 and 1 27 7 4446.” Designed by Rene Hubert. Worn by Tallulah Bankhead as “Catherine the Great” while meeting with William Eythe “Lt. Alexei Chernoff” in *A Royal Scandal*. **\$3,000 – \$5,000**



177. Suite of three costumes (Donna Reed, George Sanders and Angela Lansbury) from *The Picture of Dorian Gray*. (MGM, 1945) Ivory satin two-piece period gown with chiffon trim. Handwritten label "1319 Donna Reed" in both. Worn by Donna Reed as "Gladys Hallward" in the scene where she and Peter Lawford come to take out Gray and he refuses. Includes a black wool tailcoat and ivory vest with MGM label handwritten "G. Sanders 1319-8021," vest has handwritten "LL." Worn by George Sanders as "Lord Henry Wotton" at the musical show meeting Angela. Brown and black wool two-piece period dress with checked skirt, the top has no label and the fur has been removed. Skirt has typed label "1321-8035 Angela Lansbury." Worn by Angela Lansbury as "Sibyl Vance" performing the song "Little Yellow Bird" in *The Picture of Dorian Gray*. **\$3,000 – \$5,000**



178. Vivien Leigh "Cleopatra" royal headpiece attributed to *Caesar and Cleopatra*. (Eagle-Lion, 1945) Three-piece "informal" royal headdress of decorated braided wig (with internal "Perc and Ern/ Max Factor Studios Rental tag #3749), silver-beaded headband, and attached winged cobra ornament. Attributed to Vivien Leigh as "Cleopatra" in *Caesar and Cleopatra*. \$800 – \$1,200



179. Edward G. Robinson personal pipes and two pairs of slippers. Burgundy silk velvet slippers with "EGR" embroidered on tops in gold bullion. Stamped "John Lobb" and handwritten "44313." Includes a second pair of black silk velvet with "EGR" embroidered on tops in gold bullion. Both are well worn. In addition, four vintage smoking pipes and one cigarette holder. All owned and used personally by Edward G. Robinson. \$600 – \$800



180. Vivian Blaine "Mary Elizabeth 'Doll Face' Carroll" peach robe from *Doll Face*. (TCF, 1945) Peach robe with feather collar and cuffs and belt. 20th Century Fox label handwritten "47715 V. Blaine," stamped "1 18 1 0740." The bottom exhibits soiling. Worn by Vivian Blaine as "Mary Elizabeth 'Doll Face' Carroll" in the scene where she is being interviewed on her terrace in *Doll Face*. \$800 – \$1,200



181. Joan Crawford "Mildred" waitress uniform from *Mildred Pierce*. (Warner Bros., 1945) Blue and white checked gingham waitress uniform with ivory collar and cuffs, and simple cloth apron. Bears the internal label "WARNER BROS. PICTURES, INC./ A 18865-638" and "CRAWFORD. J." written in fountain pen on zipper lining. Gingham cleavage insert has been removed. Worn by Joan Crawford as "Mildred" in her first job to support her two girls after her divorce in *Mildred Pierce*. \$20,000 – \$30,000





182. Ann Blyth "Veda Pierce" light grey two-piece suit from *Mildred Pierce*. (Warner Bros., 1945) Light grey wool two-piece suit with braided accents. Warner Bros. Pic. Inc. label handwritten "A 17209-405" in the jacket and "B 17209-405" plus cleaning tag N9530 IUF in skirt. Both pieces have holes and discoloration. Braiding around collar is detached. Worn by Ann Blyth as "Veda Pierce" in the scene where Mildred gives her a new car for her birthday in *Mildred Pierce*. \$1,000 – \$1,500



183. George Cukor personal dressing robe, sandal shoes, and handkerchief. Merlot satin monogrammed butterfly-pattern dressing robe with belt by D.G. Eldridge of New York; brown leather sandal-shoes handmade by Emidio Spezza of Los Angeles; and a white cotton handkerchief with full name woven in, each from the personal property of legendary film director George Cukor. \$600 – \$800



184. Betty Grable “Winifred Jones” red velvet beaded dress from *The Beautiful Blonde from Bashful Bend*. (TCF, 1945) Red velvet dress with gold lamé shoulder straps and elaborate gold bugle bead design on the chest, along the skirt and fringe. Worn by Betty Grable as “Winifred Jones” when she sings “Every Time I Meet You” and when she shoots Porter Hall “Judge Alfalfa J. O’Toole” in the back-side. Trace of bead loss, a few tiny scuffs to velvet. **\$2,000 – \$3,000**



185. Judy Garland “Susan Bradley” cream two-piece period dress (not screen used) from *The Harvey Girls*. (MGM, 1946) Cream linen embroidered period jacket and skirt made for Judy Garland as “Susan Bradley” in *The Harvey Girls*. MGM handwritten label “1348-9144 Judy Garland.” This outfit was made for the production but ultimately not seen in final film print. **\$2,000 – \$3,000**



186. Vincent Price "Nicholas Van Ryn" rust-color long robe and belt from *Dragonwyck*. (TCF, 1946) Rust-color heavy twill robe with embroidered crest on pocket and tassel belt worn by Vincent Price as "Nicholas Van Ryn" in the last half of the film in *Dragonwyck*. 20th Century Fox label typed "A-460 4-45 V.PRICE 44 3-59-1 0200." \$3,000 – \$5,000



187. Natalie Wood "Child Anna Muir" Blue period bathing suit from *The Ghost and Mrs. Muir*. (TCF, 1947) Blue cotton period sailor bathing suit worn by Natalie Wood as child "Anna Muir" at the beach in *The Ghost and Mrs. Muir*. Handwritten "510-45 Natalie Wood" and stamped "2 19 1 0564." \$3,000 – \$5,000



188. Edmund Gwenn "Kris Kringle" red silk velvet Santa Claus outfit with white rabbit-fur trim from *Miracle on 34th Street*. (TCF, 1947) Red silk velvet Santa Claus jacket with white rabbit fur trim. 20th Century-Fox label typed "04 4/11/47, 3-25-1-0917." Matching pants have 20th Century-Fox label typed "03 4/11/47 E. Gwenn 3-25-1-0916." Includes matching hat, wide black leather belt and black patent leather boot toppers with ivory faux fur. Belt buckle at waist has been replaced. Western Costume label typed "2108-3." Worn by Edmund Gwenn as "Kris Kringle" in *Miracle on 34th Street*. \$20,000 – \$30,000





189. Linda Darnell "Amber St. Clair" Green velvet period dress from *Forever Amber*. (TCE, 1947) Green velvet period dress with gold lace sleeves worn by Linda Darnell as "Amber St. Clair" in the scene where she nurses Cornel Wilde "Bruce Carlton" back to health. Handwritten label "Linda Darnell 504-05" and stamped "1 27 7 5580." Lace lapel neckline missing. **\$3,000 – \$5,000**



190. Linda Darnell "Amber St. Clair" Tan wool period dress from *Forever Amber*. (TCE, 1947) Tan wool period dress with pink velvet inserts worn by Linda Darnell as "Amber St. Clair." This is one of the new dresses that Cornel Wilde "Bruce Carlton" buys for her. Handwritten label "DARNELL 504-12" and stamped "1 27 7 5845." Fox cleaning tag 27 53. **\$3,000 – \$5,000**



191. Linda Darnell "Amber St. Clair" Two tone brown period dress from *Forever Amber*. (TCF, 1947) Two-tone brown wool period dress with green accents made for Linda Darnell as "Amber St. Clair" in *Forever Amber*. Handwritten label "LINDA DARNELL 504-06" and stamped "1 27 7 5582." Not screen-used. \$400 – \$600



192. Linda Darnell "Amber St. Clair" Black velvet hat from *Forever Amber*. (TCF, 1947) Black velvet hat with tan lining worn by Linda Darnell as "Amber St. Clair" taking Cornel Wilde "Bruce Carlton" to see his son. Handwritten "DARNELL 504-24" and stamped "1 39 2 3507." \$200 – \$300



193. Richard Greene "Lord Harry Almsbury" period jacket from *Forever Amber*. (TCF, 1947) Tan suede period jacket with silver bullion design worn by Richard Greene as "Lord Harry Almsbury" in several scenes in *Forever Amber*. Western costume label typed "2436 2 CORNELL WIDE." Made for Cornel Wilde but worn by Richard Greene. \$400 – \$600



194. Spencer Tracy "Col. James B. Brewton" two coats and a pair of pants from *Sea of Grass*. (MGM, 1947) Brown wool frock coat with MGM label handwritten "SP TRACY 1045-2577" and a Bob Mandell's Costume Shop label. The inside lining is ripped. Worn by Spencer Tracy as Col. James B. Brewton in the scene where he brings his bride (Katharine Hepburn) home. In addition, a grey wool frock coat with trim and MGM label handwritten "SP TRACY 1045-2576." One button is missing. Worn in the scene where his wife decides to leave him in *Sea of Grass*. Plus a pair of brown wool pants with MGM label handwritten "Spencer Tracy 39 32." \$800 – \$1,200

195. Katharine Hepburn "Lutie Cameron Brewton" period gown and coat from *Sea of Grass*. (MGM, 1947) Sleeveless satin ivory period gown with purple velvet trim on bottom and purple velvet hooded coat accented with varying shades of pink feathers and matching muff. No label in the dress. Coat has a typed label "1045-2471 K. HEPBURN." Velvet on the shoulders is completely worn on coat. Worn by Katharine Hepburn as "Lutie Cameron Brewton" in the sleigh ride scene with Melvyn Douglas in *Sea of Grass*. \$2,000 – \$3,000



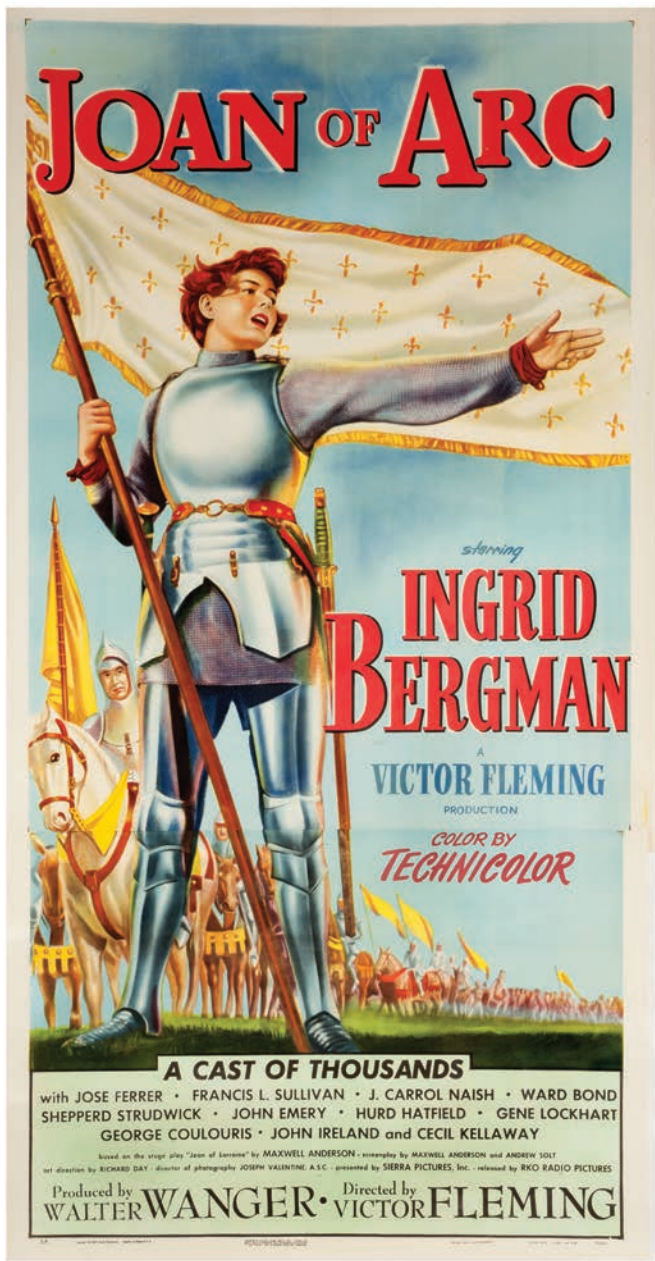
196. Dan Dailey “Frank Burt” satin-trimmed dance tuxedo from *Mother Wore Tights*. (TCF, 1947) Two-piece dance tuxedo of grayish brown tailcoat with satin lapels and full satin lining and pants with satin stripes on the outside legs. 20th Century Fox studio labels typewritten, “[job] 20 [date] 2-11 [name] D. Dailey.” Worn by Dailey during one of his early dance numbers with Betty Grable “Myrtle McKinley Burt.” Sequin loss at the back of the collar. **\$400 – \$600**



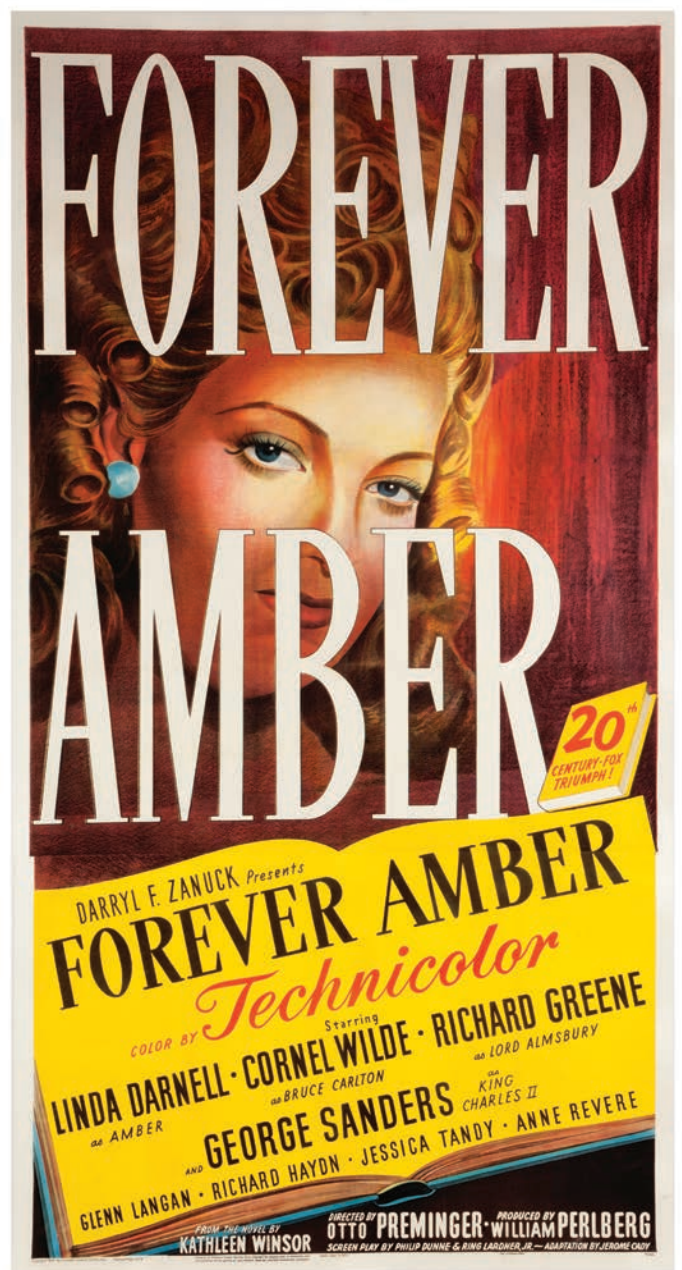
197. Dan Dailey “Frank Burt” sequined dance tuxedo from *Mother Wore Tights*. (TCF, 1947) Three-piece dance tuxedo including dark blue tailcoat with sequins at the collar, lapels and cuffs, matching pants and double-breasted white vest with clustered sequins on the lapels. All pieces with 20th Century Fox studio labels typewritten, “[job] 34 [date] 2-11 [name] D. Dailey.” Worn by Dailey during an extended dance number with Betty Grable “Myrtle McKinley Burt.” Sequin loss at the back of the collar. Faint stain at the upper left lapel, trace of fading at the shoulders and the outside sleeves. **\$400 – \$600**



198. Ingrid Bergman signature full suit of armor with chain mail vest from *Joan of Arc*. (RKO, 1948) Historic full suit of armor, leather gloves and chain mail vest measuring 65" high, 25" wide and 9" deep. Leather gloves are worn and one half missing. Chain mail vest battle damaged. Missing boot caps. Worn by Ingrid Bergman as Joan of Arc in *Joan of Arc*. Special shipping arrangements will apply. **\$20,000 – \$30,000**



199. *Joan of Arc* original U.S. three-sheet poster for the Ingrid Bergman version. (RKO, 1946) Original Morgan Litho 41" x 79" linen-backed U.S. three-sheet poster depicting Ingrid Bergman in one of her signature roles, wearing the full armor which we are offering in this sale. Exceptionally clean unused example, Near Mint.
\$300 – \$500



200. *Forever Amber* original U.S. three-sheet poster. (TCF, 1947) Linen-backed original 41" x 78" U.S. three-sheet stone-lithograph poster for Linda Darnell historical costume drama. Very Fine with a minimum of retouching. \$300 – \$500



201. Ann Miller “Nadine Hale” White chiffon gown with red feathers ‘It Only Happens When I Dance With You’ number from *Easter Parade*. (MGM, 1948) White chiffon gown with cascading red feather skirt and rhinestone neckline worn by Ann Miller as “Nadine Hale” in the “It Only Happens When I Dance With You” number from *Easter Parade*. MGM label handwritten “Ex. 3.” Fabric is fragile and most feathers are missing. **\$800 – \$1,200**



202. Peter Lawford "Jonathan Harrow III" Raccoon coat from *Easter Parade*. (MGM, 1948) Raccoon coat with eight large leather buttons and tan shaved beaver lining. Two Samuel Rifken Furs Glendale California labels. Worn by Peter Lawford as "Jonathan Harrow III" in the scene where he finds Judy Garland again at the theatre in *Easter Parade*. \$800 – \$1,200



203. *Easter Parade* original 1948 U.S. three-sheet poster. (MGM, 1948) Linen-backed original 41" x 79" U.S. three-sheet style "B" poster for a great musical, starring Fred Astaire and Judy Garland. Very Good to Fine with modest background and image retouching. \$400 – \$600



204. *Easter Parade* original 1948 U.S. one-sheet poster. (MGM, 1948) Linen-backed original 27" x 41" U.S. one-sheet style "D" poster for a great musical, starring Fred Astaire and Judy Garland. Very Fine with modest background retouching. \$300 – \$500



205. Jerry Austin "Don Sebastian" red two-piece outfit from *Adventures of Don Juan*. (Warner Bros., 1948) Red velvet and gold satin period two-piece outfit trimmed in gold bullion with Western stamp. Includes the matching cape, a pair of wool leggings with buttons down the side and a pair of red suede shoes. Worn by Jerry Austin as "Don Sebastian" while the king is having his portrait painted in *Adventures of Don Juan*. **\$600 – \$800**

206. Errol Flynn "Don Juan de Marana" dark green two-piece suit from *Adventures of Don Juan*. (Warner Bros., 1948) Dark green silk velvet two-piece period costume decorated with pewter bullion, pair of green tights, pair of cooper color tights, and pair of black patent leather shoes with black cloth buckle. No labels. Worn by Errol Flynn as "Don Juan de Marana" in publicity stills from *Adventures of Don Juan*. **\$6,000 – \$8,000**



207. Errol Flynn "Don Juan de Marana" lot of five shirts and a pair of tights from *Adventures of Don Juan*. (Warner Bros., 1948)
 Lot of five shirts and a pair of tights worn by Errol Flynn as "Don Juan de Marana" in *Adventures of Don Juan*. Lot includes an ivory silk sleeveless top with collar worn in prison, Warner Bros. label handwritten "10-3-47 691 Errol Flynn 2353 7-doubles." A royal blue long sleeve wool top with ivory silk cuffs, blue tights (no label) worn as the fencing instructor, with Warner Bros. label handwritten "691 Errol Flynn 2467." An ivory silk sleeveless top with purple insert worn in the scene with Ann Rutherford, Warner Bros. label handwritten "#8 691 Errol Flynn 2403." Green cotton sleeveless top worn in the tavern scene. Warner Bros. label handwritten "10-4-47 691 Errol Flynn 2363 7 doubles #3." Ivory silk sleeveless top with no collar, Warner Bros label handwritten "691 Errol Flynn 2374 #2." \$3,000 – \$5,000



208. Viveca Lindfors "Queen Margaret" golden yellow velvet 2-piece period gown from *Adventures of Don Juan*. (Warner Bros., 1948) Golden yellow velvet two-piece period gown, white linen bib with lace and pearl accents. No label. Worn by Viveca Lindfors as "Queen Margaret" welcoming Don Juan back in *Adventures of Don Juan*. \$800 – \$1,200



209. Lana Turner "Lady de Winter" green wool crepe period gown from *The Three Musketeers*. (MGM, 1948) Green wool crepe period gown, Handwritten label "1420-4787 Lana Turner" and "1629 2nd Act Marie Ardell (Kiss Me Kate)." Shoulder epaulettes have been removed and sleeve inserts are replaced and the hem has been let out and the neckline has been altered for use in a subsequent production. Worn by Lana Turner as "Lady de Winter" in the scene where Gene Kelly returns the jewels to her in *The Three Musketeers*. \$800 – \$1,200



210. John Sutton "Duke of Buckingham" tan leather jacket and pantaloons from *The Three Musketeers*. (MGM, 1948) Tan leather jacket with red wool sleeves adorned with gold bullion. No label. Dark brown pantaloons with MGM label handwritten "Dbl. R. Coote 1420 4802 35 Dbl Moore." Worn by John Sutton as "The Duke of Buckingham" at the war office in *The Three Musketeers*.
\$2,000 – \$3,000



211. Gig Young "Porthos" cape, two shirts, pantaloons, and boots from *The Three Musketeers*. (MGM, 1948) Blue wool cape with silver bullion, tan leather lace up skirt, tan suede pantaloons and cotton shirt. No label in cape. Shirt has handwritten "G. Young." Fragile condition. Pantaloons have MGM label handwritten "Dbl. Young 1420-4849." Shirt has MGM handwritten label "Gig Young 1420-4849 2." Worn by Gig Young as "Porthos" in *The Three Musketeers*.
\$4,000 – \$6,000



212. Gene Kelly "D'Artagnan" cape, pantaloons, (2) shirts and boots from *The Three Musketeers*. (MGM, 1948) Blue wool cape with silver bullion, a brown suede shirt, a brown wool lace up shirt, brown wool pantaloons, thigh high brown suede boots, brown suede half boots, and grey suede half boots. Worn by Gene Kelly as "D'Artagnan" in *The Three Musketeers*. Cape has MGM label handwritten "Kelly." Pantaloons have MGM label handwritten "Gene Kelly 1420-4826 30-13 1/2." Both shirts have MGM label handwritten "Kelly 1420-4826." Tall dark tan suede boots have "Kelly" handwritten on bottom. Brown half boots have damage on the bottom back. Grey half boots have handwritten "Kelly" on bottom. \$6,000 – \$8,000



213. Angela Lansbury "Queen Anne" ecru cotton two-piece period dress from *The Three Musketeers*. (MGM, 1948) Ecru cotton two-piece period dress with metallic gold accents in Fleur-de-lis pattern with collar, headpiece and petticoat. No label. Sleeves have been replaced and headpiece and collar are new. Worn by Angela Lansbury as "Queen Anne" in the scene where she returns the jewels in *The Three Musketeers*. \$4,000 – \$6,000



214. Blue wool long cape and pair of wall sconces from *The Three Musketeers*. (MGM, 1948) Blue wool cape with silver bullion and gold lining. No label. Made for the film but not in final cut. Hollow cast plaster shield wall sconces: one with a lion and other with a double-headed eagle from *The Three Musketeers*. \$400 – \$600



215. Van Heflin "Athos" blue wool cape, shirts, and suede boots from *The Three Musketeers*. (MGM, 1948) Blue wool cape with silver bullion, tan leather lace up skirt, ivory cotton shirt with linen collar, grey suede pantaloons and brown leather belt with brass accents. Cape has handwritten "Van H." Leather shirt has MGM label handwritten "Van Heflin 1420-4775" and "Roger Moore Jack Dbl." Pantaloons have MGM label handwritten "Van Heflin 1420-4775 30 1/2 Ashley I Double." Shirt has MGM handwritten label "Van Heflin Double 1420-4775 2." Belt has handwritten "Van Heflin British Officer" and stamped "588." Worn by Van Heflin as "Athos" in *The Three Musketeers*. **\$4,000 – \$6,000**



216. Rita Hayworth "Carmen" signature introduction scene "Gypsy" skirt and wrap-around bolero top from *The Loves of Carmen*. (Columbia, 1948) Long green cotton skirt with pleated bottom and festive polka dot hem, together with black wraparound bolero top, which comprises the majority of Rita Hayworth's signature "Gypsy" introduction outfit in *The Loves of Carmen*. Skirt bears internal Columbia Pictures label "Rita Hayworth". **\$1,000 – \$2,000**



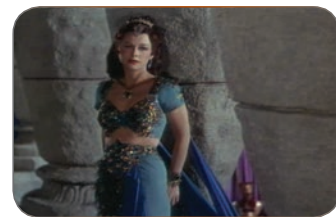
217. Rita Hayworth “Carmen” signature death scene dress from *The Loves of Carmen*. (Columbia, 1948) Rita Hayworth’s signature bullfight-arena Spanish gown worn for the climactic denouement and death scene in *The Loves of Carmen*. Includes purple cotton with black chiffon full-body overlay and black eyelet lace trim and ruffles. Bears internal Columbia Pictures label “Rita Hayworth”. \$1,500 – \$2,000



218. Jane Wyman “Belinda McDonald” green dress and tan sweater from *Johnny Belinda*. (Warner Bros., 1948) Pale green dress with red dot accents, along with a heavy tan cable knit sweater. No labels. Both soiled and tattered. Worn by Jane Wyman in her academy award-winning role as “Belinda McDonald” in several scenes at the farm including when the calf is born and learning sign language from Lew Ayres in *Johnny Belinda*. \$2,000 – \$3,000



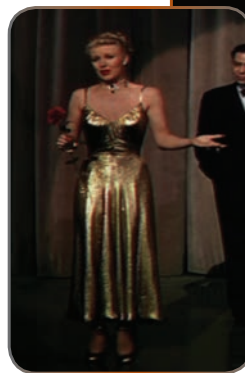
219. Victor Mature “Samson” poncho-style primitive cloak from *Samson and Delilah*. (Paramount, 1949) Early in *Samson and Delilah*, Victor Mature as “Samson” wears this primitive heavy cloak of linen-lined nubby fabric patched together with yarn like a quilt. Separations at each side of the neck where a tie strap may have once been. Edith Head and her team won the Oscar for Best Costume Design/ Color. \$3,000 – \$5,000



220. Hedy Lamarr “Delilah” peacock-feather eye two-piece gown from *Samson and Delilah*. (Paramount, 1949) One of the final costumes for Hedy Lamarr as “Delilah,” near the end of the film, when she brings Samson up to the columns. Two-piece biblical “concubine” type revealing gown, consisting of halter and long skirt both elaborately adorned with peacock-feather eye appliques. Paramount labels on each read variously “Heddy” and “Hedy” Lamarr. The original turquoise substrate on both pieces disintegrated some time ago, so it has been replaced with new fabric to preserve the essence of the original design. Edith Head and her team won the Oscar for Best Costume Design/ Color. \$8,000 – \$12,000



221. Elizabeth Taylor “Amy March” period lavender dress by Walter Plunkett for *Little Women*. (MGM, 1949) Lavender period dress with taupe blouse worn by Elizabeth Taylor as “Amy March” in several scenes in *Little Women*. Handwritten label “Eliz. Taylor 11130 5293.” Costumes designed by Walter Plunkett.
\$1,000 – \$1,500



222. Ginger Rogers “Dinah Barkley” gold lamé dress from *Barkleys of Broadway*. (MGM, 1949) Gold lamé dress worn by Ginger Rogers as Dinah Barkley in the opening number from *Barkleys of Broadway*. Typed label “1433-5446 G. ROGERS.” This was Fred and Ginger’s last movie together. The fabric is fragile.
\$8,000 – \$12,000



223. Janet Leigh and June Allyson period dresses from *Little Women*. (MGM, 1949) Pink chiffon period gown with puff sleeves, handwritten label “JANET LEIGH 5296-1430” and MGM cleaning tag. Material is faded on the shoulders. Worn by Janet Leigh as “Meg” going to Laurence’s ball. In addition, a period dress with crimson top accented with black, tan and crimson strips, black skirt and coordinating pocket belt (belt from first outfit in film when she burns her skirt by the fire and replaces it with black skirt). With handwritten label “1430-5257 JUNE ALLYSON” in both pieces. Material is faded on shoulders. Worn by June Allyson as “Jo” when Aunt March and Amy come to visit her in New York on their way to Europe in *Little Women*. **\$800 – \$1,200**





224. Pair of curved red satin divans with gold piping from *Little Women* (1949 version). (MGM, 1949) Pair of curved red satin divans with gold piping and fringe. Originally gold with red accents, the material has been replaced. Used in Peter Lawford "Laurie's" living room in the 1949 version of the *Little Women*. Purchased at the 1970 MGM sale and used in other MGM period productions. Each measures 77 in. long x 37 in. wide x 39 in. tall. Special shipping arrangements will apply. **\$800 – \$1,200**



225. Lot of four (4) American Rococo Revival chairs from *Little Women*. (MGM, 1949) Four (4) American Rococo revival laminated rosewood armchairs, with tufted silk damask upholstery and one with scrolled arms. Attributed to John & Joseph Meeks, New York, circa 1860. Used in Peter Lawford "Laurie's" living room in the 1949 version of *Little Women*. Purchased at the 1970 MGM sale and used in other MGM productions. Arm chair measures 45 ½ in. tall x 25 in. wide x 27 in. deep, three side chairs measure 39 in. tall x 18 ½ in. wide x 25 in. deep. Material has been replaced. One side chair in need of repair, the others in excellent condition. Special shipping arrangements will apply. **\$4,000 – \$6,000**



(Photo for reference only)



226. Two skating outfits and skates worn by Sonja Henie in her skating shows. Ivory silk skating outfit decorated with iridescent beads and rhinestones, white mink collar and pleated chiffon trim with matching underpants. No label. Elaborate sequined skating outfit of gold with red stars outlined in blue, matching cape and underpants. Jack's of Hollywood label. Black leather skates with white leaf decoration. A. J. Spalding stamped on bottom. Blades have C. C. M. Winter Club Made in Canada. Well worn. Worn by Sonja Henie appearing in her skating shows. \$800 – \$1,200



227. Wallace Beery "Big Jack Horner" costume from *Big Jack*. (MGM, 1949) Bright green coat with dyed fur trim at the collar and cuffs, pale green fur-covered top hat, double-breasted plaid wool vest, tan cotton shirt, patterned silk bowtie with integral shirt collar. Coat and vest with internal Metro-Goldwyn-Mayer labels handwritten "W. Beery 1065 3661" and top hat with internal label handwritten "7 3/4 Beery." Worn by Wallace Beery throughout the second half of the film after he and Marjorie Main "Flapjack Kate" steal the clothes from a wealthy couple in the country. Coat exhibits faint stains at the left pocket, hat has some cracks along the inner leather hatband, collar and shirt somewhat yellowed from age. \$600 – \$800



228. Dean Stockwell "Jed Joy" brown wool period suit from *Down to the Sea in Ships*. (TCF, 1949) Period brown wool jacket and pants. Worn by Dean Stockwell as "Jed Joy" in the school classroom before he boards the ship in *Down to the Sea in Ships*. Jacket has a 20th Century-Fox label typed "A543/8-48/D.STOCKWELL/4-69-10-2037" and additional Western Costume Co. label handwritten "31816 / STEWART HAMBLIN / 42 / 35 32 1/2." Pants bear 20th Century Fox label typed "A543/ 8-48 / D.STOCKWELL / 4-69-10-2037" with Western Costume 77, 20th Century-Fox and other stamps. **\$400 – \$600**



229. William Powell "Emery Slade" navy pinstriped suit from *Dancing in the Dark*. (TCF, 1949) Navy pinstriped suit with 20th Century Fox label typed "A 568/3-49/WM Powell/3-69-1-2109" and stamped in the sleeve "Property of 20th Century Fox Studio Mens Wardrobe Dept. /3-69-1-2109." Also Morgan-Green Westwood Village tag in jacket. Pants have 20th Century-Fox label with typed "A 568/3-49/WM Powell/3-69-1-2109" and stamped "Property of 20th Century Fox Studio Mens Wardrobe Dept./3-69-1-2109." Worn by William Powell as "Emery Slade" during the opening scenes while he is strolling through the footprints at the Grauman's Theatre in *Dancing in the Dark*. **\$600 – \$800**



230. Ornately carved and tapestry-upholstered massive Russian-motif chair from TCF historical films. Primitive wood-dowel and tab construction, stained and painted solid hardwood throne, approx. 80 lbs., 63" x 38" x 25". Upholstered with heavily embroidered and hand-tinted tapestry fabric. Marked underside with "D-27/ 20th C-Fox 32-1-14143." Special shipping arrangements will apply. **\$400 – \$600**



231. French wooden sedan chair from 1971 20th Century-Fox auction. Antique wooden sedan chair in the French Revolutionary style, painted green and gold, with gold fabric curtains, opening front door for entry, and fully upholstered inside. 67" x 30" x 36", with the following painted or marked on underside: "32-1-6810/ 20th C. Fox/ DHC 9-458/ HC 90-1471". Special shipping arrangements will apply. **\$2,000 – \$3,000**





232. Humphrey Bogart "Andrew Morton" brown jacket from *Knock on Any Door*. (Columbia, 1949) Sienna brown wool jacket with Macintosh Hollywood Studio Clothes label handwritten "Humphrey Bogart /Dec. '48/64716/(39)". Worn by Humphrey Bogart as "Andrew Morton" at his office and other scenes throughout *Knock on Any Door*.

\$2,000 – \$3,000

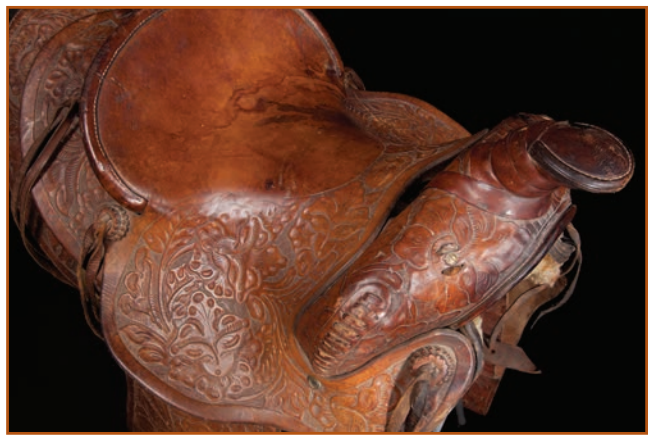


234. Debbie Reynolds "Melba Robinson" yellow dress from *Two Weeks With Love*. (MGM, 1950) Yellow silk short sleeve dress with ivory lace covering. Handwritten label "1491 7289 DEBBIE REYNOLDS." Lace on back of the dress is torn and in fragile condition. Worn by Debbie Reynolds as "Melba Robinson" in the scene singing "Row, Row, Row" with Carleton Carpenter in *Two Weeks With Love*. \$2,000 – \$3,000

233. Helen Rose costume design sketch of Loretta Young from *Key to the City*. (MGM, 1950) Original costume design sketch by Helen Rose accomplished in pencil, ink and gouache on a 15 in. x 22 in. leaf of illustration board, featuring Loretta Young as "Clarissa Standish" in black skirt and blouse designs. Signed "Helen Rose" in red ink at the lower left corner. Pin holes at top edge, slight corner wear and toning along extremities.

\$800 – \$1,200





235. Glenn Ford's personal favorite saddle. Tan hand-tooled leather saddle with intricate pattern owned and used by Glenn Ford. Stamped Macpherson Maker San Francisco. Measures 25" long, 21" wide and 17 ½" high. Well worn. Left stirrup is missing. Gifted to Debbie Reynolds by Glenn Ford. Special shipping arrangements will apply. **\$600 – \$800**



236. Glenn Ford's personal cowboy boots and cowboy hats. Glenn Ford's personal cowboy boots and two cowboy hats personally worn and gifted to Debbie Reynolds. Brown leather boots are well worn. Tan beaver cowboy hat made by Resistol is stamped "XXX BEAVER PECOS Self Conforming" and handwritten, "#1." Size 7 ¼. Well worn. Second hat is also tan beaver made by Stetson and gold stamp "Made by Stetson Especially for Glenn Ford." Size 7 ¼. **\$800 – \$1,200**





237. Glenn Ford cowboy jackets and pants from *Cimarron*, *The Sheepman* and *The Rounders*. Brown, black and ivory speckled jacket and pants. MGM label handwritten "GLEN FORD 1763 634" in jacket and "GLEN FORD 34 x 31" with Logan Costume tag in pants. Worn by Glenn Ford as "Yancey 'Cimarron' Cravat" in several scenes in *Cimarron* (1960 version). Tan corduroy jacket. No label. Worn by Glenn Ford as "Jason Sweet" thru most of the film in *The Sheepman* (1958). Tan corduroy jacket with MGM label handwritten G. Ford 1825 42". Tan leather belt with brass buckle. Handwritten "Ford". Worn by Glenn Ford as "Ben Jones" in the scene where he is taming a horse in *The Rounders* (1965). \$1,500 – \$2,000



238. Betty Hutton "Annie Oakley" complete 10-piece Wild West Show costume from *Annie Get Your Gun*. (MGM, 1950) Judy Garland was scheduled to play "Annie Oakley" in *Annie Get Your Gun*, and a number of costumes were made for her, but a few weeks into production it was necessary to replace her with Betty Hutton. Complete outfit of cream suede jacket and two skirts adorned with pink and green floral sequins with matching gloves, hat, boots, belt, and green blouse with scarf. Worn by Betty Hutton as "Annie Oakley" in the Wild West show scene in *Annie Get Your Gun*. Handwritten label "1450.6433 Betty Hutton." Costumes designed by Helen Rose. **\$8,000 – \$12,000**



239. Judy Garland "Annie Oakley" two-piece dress with blouse from *Annie Get Your Gun*. (MGM, 1950) Judy Garland was scheduled to play "Annie Oakley" in *Annie Get Your Gun*, and a number of costumes were made for her, but a few weeks into production it was necessary to replace her with Betty Hutton. Pale green two-piece dress with white and gold embroidery and mustard yellow silk blouse. Handwritten label "1450-6056 Judy Garland." Designed by Walter Plunkett and Helen Rose \$6,000 – \$8,000



240. Betty Hutton "Annie Oakley" hillbilly costume from *Doin' What Comes Natur'ly* from *Annie Get Your Gun*. (MGM, 1950) Hillbilly outfit consisting of tan flannel top with brown rawhide ties, matching skirt and blue floral cotton bloomers. Skirt has handwritten label "1450-6430 Betty Hutton." No label in top or bloomers. Worn by Betty Hutton as "Annie Oakley" in four different musical numbers including "Doin' What Comes Natur'ly" and "There's No Business Like Show Business" in *Annie Get Your Gun*. \$1,000 – \$2,000



241. Benay Venuta "Dolly Tate" green and rose plaid dress from *Annie Get Your Gun*. (MGM, 1950) Rose wool shirt with deep rose embroidery swirl design accented with white beads, rose and green plaid long wool skirt and maroon suede belt with white bead cross design. Skirt has handwritten label "1450 6714 Benay Venuta." Worn by Benay Venuta as "Dolly Tate" in the final shooting competition between Annie and Frank in *Annie Get Your Gun*. \$800 – \$1,200



242. Keenan Wynn "Charlie Davenport" two-piece grey striped suit from *Annie Get Your Gun*. (MGM, 1950) Two-piece grey striped single-breasted wool suit worn by Keenan Wynn for several scenes as Annie Oakley's manager "Charlie Davenport" in *Annie Get Your Gun*. Jacket and pants bear matching internal MGM labels "Keenan Wynn 1450 6102". \$400 – \$600



243. Howard Keel "Frank Butler" Winchester rifle from *Annie Get Your Gun*. (MGM, 1950) Winchester .30-30 Model 1894 lever action rifle features custom metal inlay "FB" (Frank Butler) initials with other floral detailing in the blond wooden stock. This is an actual live-firing firearm; therefore, shipping arrangements via a federal firearms-licensed dealer will apply. Inlay missing in minor areas of the stock; otherwise, fine condition. Used by Howard Keel as "Frank Butler" in *Annie Get Your Gun*. **\$1,500 – \$2,000**



244. Howard Keel "Frank Butler" ivory cowboy outfit, boots and hat from *Annie Get Your Gun*. (MGM, 1950) Ivory wool cowboy jacket with black piping, matching pants and black satin shirt with initials "FB" and ivory piping. Jacket has MGM label handwritten "HOWARD KEEL 1450-5995" and MGM cleaning tag. Pants have MGM label handwritten "Howard Keel 1450-5995 33 1/2 34 1/2." The black piping down sides has been removed, exhibits a small stain on right leg and the seam is undone along back. Shirt has MGM label handwritten "H. KEEL 1450 5995" and MGM cleaning tag. Two snaps are missing mother of pearl button covers. Worn by Howard Keel as "Frank Butler" in the musical number Colonel Buffalo Bill in *Annie Get Your Gun*. Ivory felt cowboy hat with brown leather band covered with gold metal stars and the initials "FB." Size 7 1/2. Worn during the final shooting competition between Annie and Frank. Black leather cowboy boots with Dan Post label. Stamped "8813441 06830 10 E 052 5 85 43." Worn in several scenes. **\$2,000 – \$3,000**





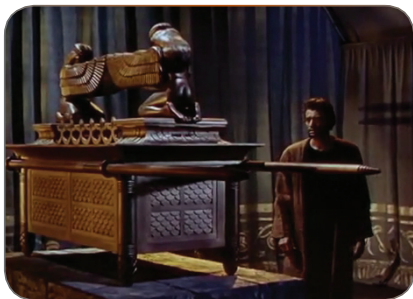
245. Joan Crawford "Harriet Craig" pink and grey dress from *Harriet Craig*. (Columbia, 1950) Pink and grey checked day dress with three quarter length sleeves and bow at neck. Columbia label handwritten "*Joan Crawford*" and Columbia cleaning tag. Exhibits a hole in skirt. Worn by Joan Crawford as "Harriet Craig" in the scene where she visits her mother in the nursing home in *Harriet Craig*.
\$2,000 – \$3,000



246. Prop MGM percussion cap rifle used in numerous westerns. This non-firing prop measures 46 ½ in. long and is constructed of metal with wooden stock. Features a realistic spring-loaded hammer activated with the pull of the trigger. This style of weapon was used from 1830-1860 and would have been utilized in films set in that era. Engraved on the metal plate on the rear stock "Property M.G.M. Studio 1950 Serial #129". Obtained from the 1970 MGM auction. Fine condition.
\$400 – \$600



247. Pair of leather-insert carved wood tables/chairs with ram's heads accents and pineapple feet attributed to *David and Bathsheba* and other TCF productions. (TCF, 1951) Wooden table with gold-colored ram's head corners and pineapple feet, and leather top insert, 42" x 30" x 28", together with throne/table with upright back, marked underside "20th C-Fox 32-1, #26398 A25" and "DHC 91-460", measuring 41" x 60" x 31." Special shipping arrangements will apply.
\$800 – \$1,200



248. *David and Bathsheba* full-scale intricately detailed gilt-lacquered “Ark of the Covenant”. (TCF, 1951) Monumental, full-scale “Ark of the Covenant” intricately constructed of carved and sawn wood, gilt-lacquered with facing nude winged Egyptian figures, approx. 5 ft. x 4 ft. x 3 ft. A key element in the storyline, as King David has the Ark brought to Jerusalem, where we first see its holy deadly power for any who touched it. This plays out later when David chooses to touch it intending to die, sparing Bathsheba from stoning. God chooses in his infinite wisdom to spare David, who begets numerous generations of worthy and significant holy people in *David and Bathsheba*. Special shipping arrangements will apply. **\$20,000 – \$30,000**

249. Lot of four spears. Lot of four spears used in period productions. Pair of steel spears measuring 71” long. Long spear with wooden pole and metal top measuring 94” long. Wooden spear with triangle tip measuring 80” long. Special shipping arrangements will apply. **\$300 – \$500**





250. Peter Ustinov “Nero” taupe silk robe and monumental purple velvet mantle from *Quo Vadis*. (MGM, 1951) Long robe of a taupe colored silk with elaborate Fleur-de-lis embroidery worn by Peter Ustinov as “Nero” in *Quo Vadis*. Bears two internal labels, a blank MGM, plus Casa d Arte “Firenze” Giuseppe Peruzzi, inscribed, “NERONE COST No 4.” Includes a monumental purple velvet mantle with elaborate gold bullion embroidery worn by Ustinov in the opening moments of the film. \$3,000 – \$5,000



251. Robert Taylor “Marcus Vinicius” gray leather cross-strapped sandals and calf guards from *Quo Vadis*. (MGM, 1951) Gray leather high-strapping sandals and elaborate heavy calf-guards, embellished with large bat-winged lion heads, positively screen-matched to Robert Taylor’s character of “Vinicius” in *Quo Vadis*, but the calf-guards are also marked “Heston” and may have been re-used in *Ben-Hur*. All four pieces are also marked “Logan costume Co”. \$300 – \$500



252. Mario Lanza "Enrico Caruso" grey suit from *The Great Caruso*. (MGM, 1951) Grey wool suit with red and ivory pin stripes. MGM label handwritten "M. LANZA 669-7589." Jacket has three small holes on the back. Worn by Mario Lanza as "Enrico Caruso" in the scene where he arrives home to Italy after gaining fame and decides to leave Naples in *The Great Caruso*. **\$800 – \$1,200**



253. Dorothy Kirsten "Louise Heggarr" Egyptian dress from *The Great Caruso*. (MGM, 1951) Light purple wool Egyptian style dress with gold, blue and green collar and belt. Handwritten label "7663 1514 Dorothy Kirsten." Worn by Dorothy Kirsten as "Louise Heggarr" during the final trio "O terra, addio" scene in the opera, *Aida* in *The Great Caruso*. **\$400 – \$600**



254. Blanche Thebom "Vocalist – Opera Montage" dark gold lamé Egyptian dress from *The Great Caruso*. (MGM, 1951) Dark gold lamé dress with pleated skirt, felt collar, belt and tasseled tail with cord trim embellished with gold sequins. Hook-and-eye, zipper and snap closure at the rear. Worn by American mezzo-soprano Blanche Thebom during the final trio "O terra, addio" scene in the opera, *Aida* in *The Great Caruso*. Exhibits short tears to the back where the top meets the skirt, a 4 ½ in. repaired tear at the back of the lower skirt; otherwise, excellent condition. **\$600 – \$800**



255. Dorothy Kirsten "Louise Hegggar" grey gown from *The Great Caruso*. (MGM, 1951) Grey satin brocade gown with chiffon covering on skirt. Material is discolored and soiled in spots. Handwritten label "1514-7664 D. KIRSTEN." Worn by Dorothy Kirsten as "Louise Hegggar" singing at a dinner party in *The Great Caruso*. **\$400 – \$600**



256. Dorothy Kirsten "Louise Hegggar" striped satin dress from *The Great Caruso*. (MGM, 1951) Striped grey satin period dress with dark grey ruffled apron, lace at the collar and sleeves. Hook-and-eye closure at the rear with dark grey satin ribbon tie. Internal label handwritten, "1514-7566 Dorothy Kirsten." Lace is torn at the right sleeve; otherwise, excellent condition. Worn during the aria "Che gelida manina" during the La Bohème opera in *The Great Caruso*. **\$400 – \$600**



257. Vivien Leigh “Blanche DuBois” ivory and pink chiffon robe from *A Streetcar Named Desire*. (Warner Bros., 1951) Hot pink silk robe with delicate ivory lace covering, pale pink chiffon belt and trim on collar, cuffs and train. Silk floral accents at cuffs and parts of chiffon are missing. Very fragile condition overall. Worn by Vivien Leigh in her Academy Award-winning role as “Blanche DuBois” in the scene where Karl Malden confronts her and tells her he does not want to marry her in *A Streetcar Named Desire*. **\$4,000 – \$6,000**



258. Blanche Thebom “Vocalist – Opera Montage” blue and pink period gown from *The Great Caruso*. (MGM, 1951) Blue and pink brocade satin two-piece gown with dark purple insert and collar with rhinestone encrusted lace trim. Handwritten label “1514 7679 Blanche Thebom.” The velvet on collar is worn. Stain on bodice. Material on skirt is faded and has water stains on train and front. Worn by American mezzo-soprano Blanche Thebom as Vocalist – Opera Montage performing on stage when Enrico finds out his wife is having a baby girl in *The Great Caruso*. **\$600 – \$800**





259. Leslie Caron signature "Lise Bouvier" peacock feathered dance dress designed by Walter Plunkett from *An American in Paris*. (MGM, 1951) Turquoise velveteen bodice/chiffon petal skirt dance dress with peacock feathers and rhinestones by Orry-Kelly for Walter Plunkett. Worn by Leslie Caron as "Lise Bouvier" for the fantasy ballet duet with Gene Kelly in *An American in Paris*. \$3,000 – \$5,000



260. Nina Foch "Milo Roberts" Ecru satin halter-style ball gown from *An American in Paris*. (MGM, 1951) Ecru satin short front, long train ball gown with plunging neck halter-top and internal bustle, designed by Orry-Kelly for Walter Plunkett and worn by Nina Foch as "Milo Roberts" the older, rich American sponsor of Gene Kelly in *An American in Paris*. Internal label marked "1507 Nina Foch." \$800 – \$1,200



261. Pat Dean Smith “Showgirl” pink satin and ostrich-feather dance gown from *An American in Paris*. (MGM, 1951) Elaborate pink satin long skirt with internal bustle, rhinestones, and ostrich feather accents, together with bikini-style top with ivory lace and ostrich feathers, designed by Orry-Kelly for Walter Plunkett. Worn by featured extra Pat Dean Smith as one of Georges Guétary’s pink showgirls for the “Stairway to Paradise” musical number. Internal label marked “1507 Pat Dean Smith”. **\$400 – \$600**



262. *An American in Paris* original 1951 U.S. one-sheet poster. (MGM, 1951) Linen-backed original 27” x 41” U.S. one-sheet poster for a legendary musical, starring Gene Kelly and Leslie Caron, and based on the compositions of George and Ira Gershwin. Very Fine with a minimum of background retouching. **\$300 – \$500**



263. Gary Cooper “Lt. John W. Harkness” tan naval military jacket and pants from *You’re in the Navy Now*. (TCF, 1951) Tan wool naval military jacket and pants. Jacket has 20th Century Fox label typed “A620 9-50 / G. COOPER / 3-85-1-7340” and stamped in the sleeve “Property of 20th Century Fox Studio Mens Wardrobe Dept. 3 85 1 7340.” The pants have 20th Century Fox label typed “A620 9-50 / G. COOPER / 3-85-3-7341. Stamped Property of 20th Century Fox Studio Mens Wardrobe Dept. 3 85 1 7341. Worn by Gary Cooper as “Lt. John W. Harkness” in *You’re in the Navy Now*. **\$1,500 – \$2,000**



264. Donald O'Connor "Cosmo Brown" outfit "Fit as a Fiddle" suit by Walter Plunkett with shoes from *Singin' in the Rain*. (MGM, 1952) Green and ivory square patterned jacket with matching pants and shoes worn by Donald O'Connor as "Cosmo Brown" in the "Fit As A Fiddle" number from *Singin' in the Rain*. Jacket has MGM label handwritten "Don O'Connor 1546 8555." The material exhibits some fading. Pants have MGM handwritten label "Don O'Connor 1546-8555 28 ½ 30 2." Material is faded. Painted green and white size 9 ½ D shoes handwritten "Days" and stamped Neolite and Good Year on bottom. **\$8,000 – \$12,000**

265. Gene Kelly "Don Lockwood" outfit "Fit as a Fiddle" suit by Walter Plunkett with shoes from *Singin' in the Rain*. (MGM, 1952) Green and ivory square patterned jacket with matching pants and shoes. Worn by Gene Kelly as "Don Lockwood" in the "Fit as a Fiddle" number in *Singin' in the Rain*. Jacket has MGM label handwritten "Gene Kelly 1546 8555." Material is faded and lining heavily damaged. Pants have MGM label handwritten "Gene Kelly 1546-8555 30 2 31 2," and the material exhibits some fading. Painted green and white shoes size 8 ½ handwritten "Rusty Tamblin" stamped Neolite and Good Year on bottom. **\$12,000 – \$15,000**



266. Jean Hagen "Lina Lamont" gold lace over pink satin period gown by Walter Plunkett from *Singin' in the Rain*. (MGM, 1952) Gold lace over pink satin period gown with large floral accents designed by Walter Plunkett. No label. All the pink satin is faded and the silk flowers appear to have been replaced. Worn by Jean Hagen as "Lina Lamont" in the "Dancing Cavalier" scenes in *Singin' in the Rain*. \$4,000 – \$6,000



267. Gene Kelly "Don Lockwood" Pewter brocade period jacket, pantaloons and shoes from *Singin' in the Rain*. (MGM, 1952) Pewter brocade cavalier jacket with rhinestone buttons. MGM label handwritten "F5 Gene Kelly 1546 8537." MGM cleaning tag 16151 15. Includes the matching pantaloons with MGM label handwritten "Gene Kelly 1546-8537 30-14," and grey suede shoes with silver metal buckle. Worn by Gene Kelly as "Don Lockwood" in the "Dancing Cavalier" scenes in *Singin' in the Rain*. \$8,000 – \$12,000



268. Debbie Reynolds "Kathy Selden" green & white leaf patterned sleeveless dress from *Singin' in the Rain*. (MGM, 1952) Green and ivory leaf pattern flapper dress. Typed label "1546 8623 Debbie Reynolds." Worn by Debbie Reynolds as "Kathy Selden" in the scene where she is dubbing Lina's voice in the recording studio in *Singin' in the Rain*. **\$12,000 – \$15,000**



269. Gene Kelly "Don Lockwood" joke pink sport coat from *Singin' in the Rain*. (MGM, 1952) Pink, heavy tufted-pile wool "gag" sport coat with baby blue and maroon "crazy quilt" oversteitching, worn by Gene Kelly as "Don Lockwood" in *Singin' in the Rain* for the fantasy "Gotta Dance" number. Fashioned intentionally a few sizes small for "gag" look. **\$4,000 – \$6,000**



270. Jean Hagen "Lina Lamont" camel coat with monkey-fur collar from *Singin' in the Rain*. Camel-colored wool coat with long monkey fur collar and black sleeve decoration worn by Jean Hagen as "Lina Lamont" for the disastrous "Dueling Cavaliers" premiere in *Singin' in the Rain*. MGM cleaning tag pinned inside sleeve. **\$800 –\$1,200**



271. Donald O'Connor "Cosmo Brown" three-piece "Good Mornin'" suit from *Singin' in the Rain*. (MGM, 1952) Gray wool with red pinstripe 3-piece single-breasted suit with double-breasted vest and cuffed slacks. Worn by Donald O'Connor as "Cosmo Brown" for several scenes in *Singin' in the Rain*, most notably the "Good Mornin'" number (without the jacket). All three pieces bear the correct MGM studio label "Donald O'Connor 1546 8532" and slacks include the size as well. **\$8,000 – \$12,000**



272. Cyd Charisse "Dancer" Ivory crepe and chiffon ballerina dress from *Singin' in the Rain*. (MGM, 1952) Ivory crepe & chiffon ballerina dress by Walter Plunkett, with attached trunks, asymmetrical drape of chiffon, and scattered sequin trim. Worn by Cyd Charisse as the un-named principal dancer in *Singin' in the Rain* for the fantasy dance sequence with Gene Kelly entitled "Pas de Deux". Internal label marked "1546/ 9036 Cyd Charisse". **\$1,200 – \$1,500**



273. Debbie Reynolds “Kathy Selden” flapper dress for “Good Mornin’” number in *Singin’ in the Rain*. (MGM, 1952) Short-sleeve knee-length “flapper” style dress of knitted sleeveless top in varying blues divided by a diagonal ivory lightning bolt, and pleated skirt in grey wool and ivory sleeveless bodice. Designed by Walter Plunkett for Debbie Reynolds as “Kathy” in *Singin’ in the Rain* for the iconic “Good Mornin’” musical number. Top bears internal label marked “1546-8448 D. REYNOLDS”. Together with original matching ivory silk scarf. **\$20,000 – \$30,000**



274. Dress made for Debbie Reynolds in *Singin’ in the Rain* but worn by Gwen Carter. (MGM, 1952) Varying pink satin and chiffon low-back “flapper” dress with gold sequins on shoulders and torso. Bears internal studio tag “8450 1546 DEBBIE REYNOLDS” indicating it

was intended for Reynolds’ character “Kathy Selden”, but was instead worn on screen by Gwen Carter as she is sweet-talked by Donald O’Connor’s “Cosmo Brown” at the initial Hollywood party. Some separation at closure seam and to chiffon flaps. **\$400 – \$600**





275. Suite of four costumes from *Singin' in the Rain*. (MGM, 1952) Suite of four (4) costumes designed by Walter Plunkett from *Singin' in the Rain*. Ivory lace over satin 1920s style short wedding dress with long-veiled lace and net hat for featured extra Beverly Thompson as "The Bride" in the "Beautiful Girl" musical ensemble. Internal label reads "Beverly Thompson". Bright yellow satin flapper dress with ivory chiffon cover accented with green satin ribbon, orange and yellow flowers at waist. Handwritten label LEE BEREQUIST and MGM cleaning tag. Coordinating hat of delicate ivory chiffon and green satin ribbon. Chiffon is torn from hat. "Summer" outfit from the same number. Pair of blue satin shoes worn by Jean Hagen as Lina Lamont when she confronts Don and Kathy. Andrew Geller stamp, handwritten Jean Hagen 8 ½ aaa 69150 E9340. Peach velvet coat with Chinchilla fur collar and cuffs, silver stamped design on front and edges. No label. Lining is detached in both arms. Worn by an extra sitting in the audience at the premiere of *The Dueling Cavalier*. \$800 – \$1,200



276. *Singin' in the Rain* original U.S. three-sheet poster. (MGM, 1952) Linen-backed original 41" x 72" U.S. three-sheet poster for a great musical, starring Debbie Reynolds, Gene Kelly, and Donald O'Connor, all of whom have boldly and neatly signed below their artwork figures. This is a Very Good example which has been archivally backed only but not cleaned or retouched in order to preserve the signatures. Please note as there is no evidence of trimming, it is unclear this is the full printed size for this poster. \$800 – \$1,200



277. *Singin' in the Rain* original oversize portrait still of Debbie Reynolds and Gene Kelly. (MGM, 1951) Gelatin-silver semi-gloss double-weight 10" x 13" print with production number and studio text snipe on verso. Very Fine. \$200 – \$300



278. *Singin' in the Rain* original 14" x 36" insert poster. (MGM, 1952) U.S. insert-size poster on acid-free paper backing. Colors are slightly darkened though not faded, and paper backing has wrinkled slightly, leaving result Good-Very Good. \$600 – \$900



279. James Stewart "Marsh Williams" suit from *Carbine Williams*. (MGM, 1952) Three piece black, white and red patterned suit. Jacket has MGM label handwritten "JIM STEWART 1565-9193," the pants have MGM label handwritten "JIM STEWART 1565-9193 32 35." All three pieces have MGM cleaning tag. Worn by James Stewart as "Carbine Williams" in the opening scenes when he arrives home. \$2,000 – \$3,000



280. Susan Hayward "Jane Froman" pastel rainbow-hued ball gown from *With a Song in My Heart*. (TCF, 1952) Soft-pastel rainbow hued sleeveless taffeta ball gown worn by Susan Hayward as "Jane Froman" while performing for servicemen in *With a Song in My Heart*. Studio label reads "1-27-3-7412 Susan Hayward A641-33". Upper bodice area has been altered somewhat for later re-purposing by studio for subsequent productions. \$600 – \$800



281. Maria Tallchief "Pavlova" swan costume from *Million Dollar Mermaid*. (MGM, 1952) Grey tulle ballerina costume with swan feathers along neckline and skirt. Handwritten label "1561 9584 Maria Tallchief." Worn by Maria Tallchief as "Pavlova" in the Swan Lake ballet number in *Million Dollar Mermaid*. \$400 – \$600



282. Marilyn Monroe "Lorelei Lee" signature red-sequined "Two Little Girls from Little Rock" showgirl gown with feathered hat by Travilla for *Gentlemen Prefer Blondes*. (TCF, 1953) This iconic costume was worn by Marilyn Monroe as "Lorelei Lee" in the number "Two Little Girls from Little Rock" with Jane Russell. Made of a heavy silk crepe with thousands of hand-sewn sequins spiraling in every direction starting small at the top and finishing in large singular sequins around the bottom to allow them to catch the light from all angles. A deep split to high above the thigh caught by a diamond brooch added to the drama of this dress. The slightly risqué bust area once again fooled the censors by including a sheer body-toned fabric from the neck right down to the waist giving the impression of nudity without showing a thing. Dress has handwritten label "1-25-1-4286 A698-67 Marilyn Monroe." Hat has handwritten label "1-25-1-4286 A698-67 M. Monroe." Acquired by Debbie Reynolds directly from Twentieth Century-Fox during the "pre-sale" when she bought all of the Marilyn Monroe wardrobe from the studio prior to the auction in 1971. \$200,000 – \$300,000





283. Jane Russell "Dorothy Shaw" black hat from *Gentlemen Prefer Blondes*. (TCF, 1953) Black felt hat with feather accent on top, the feathers have been altered. Handwritten label "1-25-1-4284 J. RUSSELL." Worn by Jane Russell as "Dorothy Shaw" when she impersonates "Lorelei Lee" in night court in *Gentlemen Prefer Blondes*. \$2,000 – \$3,000



284. *Gentlemen Prefer Blondes* original 14" x 36" insert poster for Marilyn Monroe film. (TCF, 1953) Linen-backed Fine to Very Fine U.S. insert-sized poster depicting Marilyn Monroe and Jane Russell three times each in sexy costumes. Appears to have had normal light folds prior to backing, and shows only modest background retouching. \$500 – \$700



285. Lauren Bacall "Schatze Page" embroidered lace wedding gown from *How to Marry a Millionaire*. (TCF, 1953) Embroidered ecru lace wedding gown with iridescent sequins and heavy satin lining by Travilla, worn by Lauren Bacall as "Schatze Page" in *How to Marry a Millionaire*. Sleeves have been removed and neckline has been replaced with straps. Internal tag on zipper reads "1-27-5-7957-A705-09 LAUREN BACALL". \$8,000 – \$12,000

286. 1952 red MG TD used by Marilyn Monroe and Cary Grant in *Monkey Business*. (TCF, 1952) This car was acquired by Debbie Reynolds directly from Twentieth Century-Fox during the "pre-sale" when she bought all of the Marilyn Monroe wardrobe from the studio prior to the auction in 1971. It was bought in running condition and was placed in storage until Debbie's daughter, Carrie Fisher, took a shining to it when she started to drive (ca. 1974). Unfortunately, Carrie never really mastered the manual transmission and Debbie took the keys away to avert impending disaster, and the car was placed back in storage where it has remained ever since. In 2011 the engine and transmission were rebuilt and the car has been rejuvenated with new chrome and remains in nice running condition. The car has its original paint which exhibits light scratches in areas. The dent in the radiator occurred when Cary Grant crashed into the fence in the film, and was kept in its original condition. The car comes with the original folding convertible top and frame, but it was not installed during filming so it has been kept aside for the future owner. This is the only known film-used Marilyn Monroe car!! \$20,000 - \$30,000





287. Clifton Webb "Robert Jordan" complete boy scout uniform from *Mister Scoutmaster*. (TCF, 1953) Undoubtedly the most significant and memorable film of all time with Boy Scouts of America as its theme. Original complete uniform worn by Clifton Webb in the title role of "Robert Jordan" in *Mister Scoutmaster*, consisting of shirt with patches, long shorts, two neckties, and a fragment of a belt. Internal TCF label in shirt is typed: "JOB A-709/ Date 4-53/ C. WEBB/ INV. 3-85-2-8761" and shorts same, with 8765 in inventory field, plus TCF rubber stamp on pocket lining. Please note that either one or more patches were added later, or his character's patch displays may have changed during course of film's progress. **\$10,000 – \$15,000**



288. Charles Laughton "Henry VIII" burgundy velvet long vest with fur trim from *Young Bess*. (MGM, 1953) Burgundy velvet long vest with gold bullion design on sleeves and brown mink trim. No labels. Exhibits a hole in the fur collar. Worn by Charles Laughton as Henry VIII in the scene where he meets the child Bess for the first time in *Young Bess*. **\$2,000 – \$3,000**



289. Charles Laughton "King Henry VIII" gold satin outfit from *Young Bess*. (MGM, 1953) Gold satin and velvet period outfit adorned with gold and white beads and trimmed with gold bullion. Worn by Charles Laughton as "King Henry VIII" on board a ship in *Young Bess*. Outfit includes top, skirt, slops, underpants, lace undergarment and tights. Skirt has Logan Costume label and the top has handwritten "MGM 1" in sleeve. Underpants have MGM label handwritten "CH. LAUGHTON 1604 2315" and undergarment (worn on his death bed) has Logan Costume label handwritten "C. LAUGHTON YOUNG BESS." \$4,000 – \$6,000



290. Rex Thompson "Prince Edward/King Edward VI" Burgundy quilted robe from *Young Bess*. (MGM, 1953) Burgundy quilted robe with gold bullion accents trimmed in brown mink with red velvet hat. Robe has Western Costume label typed "90-2835-1 R.THOMPSON 26 CH 1-2-3-6." Worn by Rex Thompson as "Prince Edward/King Edward VI" in several scenes including when he is told he is now king in *Young Bess*. \$800 – \$1,200



291. Rex Thompson “King Edward VI” teal velvet royal court complete outfit from *Young Bess*. (MGM, 1953) Complete royal court ensemble of teal velvet jacket and pantaloons with ivory satin inserts, matching velvet hat with ostrich feather, long silk stockings, and wardrobe dept. customized “Stride Rite” shoes, all worn as the signature costume for Rex Thompson in *Young Bess*, then two years later by Ronald Anton in *Diane*. Western Costume labels marked “90-2832-1 [Rex] Thompson”. **\$600 – \$800**



292. Stewart Granger “Thomas Seymour” burgundy velvet two-piece period outfit with long vest, and belt from *Young Bess*. (MGM, 1953) Burgundy velvet top and slops with gold bullion decoration, rose tapestry long vest with brown mink fur trim, and belt. Top has handwritten “20,” slops have handwritten “R. Moore 20,” vest has handwritten “36” and belt has handwritten “38.” Worn by Stewart Granger as “Thomas Seymour” in the scene where the king dies in *Young Bess*. **\$3,000 – \$5,000**



293. Jean Simmons "Queen Elizabeth I" beige silk period gown with hat and cape from *Young Bess*. (MGM, 1953) Beige silk two-piece period gown with pearl accents and matching hat, ivory velvet cape with faux pearls. Dress has handwritten label "*Jean Simmons 1604 2296*." Dress has been altered, fur on sleeve inserts replaced, faux pearl and gold trim added, and comes with extra pair of sleeves. Exhibits a stain on the front of skirt and bottom, the hat has no label and a piece of chiffon has been added. Cape has handwritten label "*Jean Simmons 1604 2296*" and exhibits stains on bottom. Worn by Jean Simmons as "Young Bess" in the dance scene in *Young Bess*. \$3,000 – \$5,000



294. Deborah Kerr "Catherine Parr" blue and gray damask period gown with fur trim from *Young Bess*. (MGM, 1953) Exquisite blue and grey damask period gown with grey rabbit trim on cuffs. Faux pearls have been added and undershirt has been removed. Handwritten label "Deborah Kerr 1604 2317." Worn by Deborah Kerr as "Catherine Parr" in the scene where she welcomes Bess to her home in *Young Bess*. **\$2,000 – \$3,000**



295. Ann Miller "Bianca" Shakespearean period green and gray dress from *Kiss Me Kate*. (MGM, 1953) Stylized period dress with padded hip roll of raw silk in broad green and gray/purple stripes with attached crème chiffon "under blouse" and silk petticoat. Worn by Ann Miller as "Bianca" during the number "Always True To You In My Fashion." Some separations at shoulders, quite fragile at that area, otherwise well preserved. Internal label reads "1629/ 3119 ANN MILLER". **\$1,000 – \$2,000**



296. *Kiss Me Kate* original 1953 U.S. one-sheet poster signed by two lead performers. (MGM, 1953) Linen-backed original 27" x 41" U.S. one-sheet poster for a lively and memorable musical starring Howard Keel and Kathryn Grayson, and neatly signed by both as well. Near Mint with only a trace of background retouching. \$300 – \$500



297. Kathryn Grayson "Lilli Vanessi" red leotard, belt, hat, tights, and cape from *Kiss Me Kate*. (MGM, 1953) Red velvet leotard, black velvet belt and pouch, black wool crepe hat/hood, red tights, red wool crepe cape with black and white accents. Leotard has handwritten label "Kathryn Grayson 1629 3207". Belt and hat have no label. Tights have handwritten label "1629 Kathryn Grayson." Cape has MGM label handwritten "K. Grayson 1629-3041." Worn by Kathryn Grayson as "Lilli Vanessi" in the number "So In Love" with Howard Keel in *Kiss Me Kate*. \$800 – \$1,200



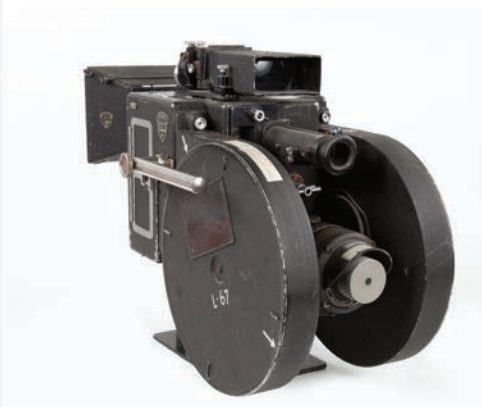
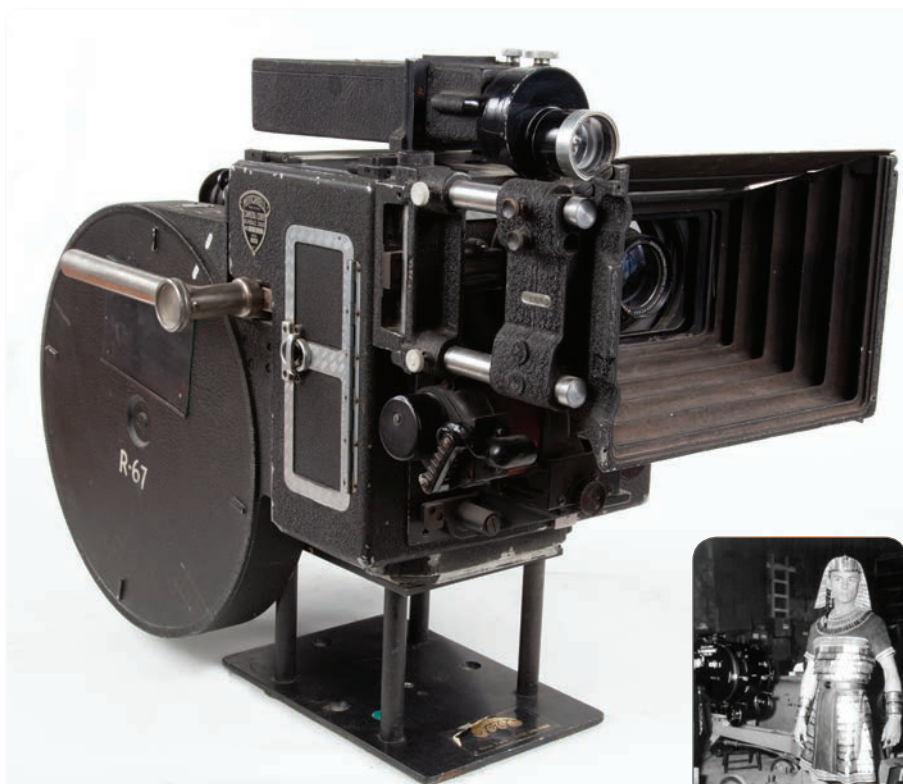
298. Marlon Brando "Mark Antony" ivory wool tunic from *Julius Caesar*. (MGM, 1953) Simple ivory wool sleeveless tunic worn by Marlon Brando in *Julius Caesar* as an undergarment beneath his battle armor. Bears internal labels "Logan Costume Co." and MGM label marked "Brando 1599-2475". Please note gold bullion embroidery on grey trim strip was added later by studio for re-purposing. A few scattered moth holes and minor stains, else as screen-used. **\$400 – \$600**



299. John Gielgud "Cassius" leather cuirass armor and gold-embroidered tunic from *Julius Caesar*. (MGM, 1953) Midriff-length black leather cuirass body armor and knee-length ivory cotton twill under-tunic with gold bullion hem band, worn by John Gielgud as "Cassius" in *Julius Caesar*. Impressions left in leather at medallion and fastening points throughout indicate alteration for re-purposing in a later production, as lion's head decorations have been replaced or removed. MGM label in cuirass is marked "J. Gielgud 1599-2224". Also, Logan Costume Co. incorrectly marked the tunic as "Sir John Gielgud, Ben-Hur" because it is a positive screen match to *Julius Caesar*, and Gielgud was not in *Ben-Hur*. **\$800 – \$1,200**



300. Deborah Kerr "Portia" gold-trimmed toga from *Julius Caesar*. (MGM, 1953) Harvest brown stretch fabric toga/gown with gold lamé appliqué trim worn by Deborah Kerr as "Portia" in *Julius Caesar*. Internal label marked "1599-2332 Deborah Kerr". **\$800 – \$1,200**



301. Mitchell VistaVision Model V-V 35mm motion picture camera circa 1953/54. Mitchell VistaVision Model V-V 35mm motion picture camera, serial number 2, and built circa 1953/54. Includes a B&L 100 mm lens, matte box, powered follow focus system, matte set of 2000 ft. magazines model number TM134, a Mitchell external view finder, custom display stand, and Mitchell interlock motor model TM270. Untested and missing film gate. Great display camera. Comes with case. Made exclusively by Mitchell for Paramount Studios for the VistaVision process. \$6,000 – \$8,000



302. Mitchell BNC Type 90 35mm motion picture circa 1950s camera for display only. Mitchell BNC Type 90 35mm motion picture camera circa 1950s. Original camera housing and lens follow focus and matte box system with no camera guts made for display only. One case. \$1,000 – \$1,500



303. Barbara Stanwyck "Julia Sturges" period hat from *Titanic*. (TCF, 1953) Ivory period hat covered with black and ivory netting adorned with pale pink feathers. Handwritten label "1-39-2-4633 Barbara Stanwyck A-691-21." Stamped FLECHATS Made in France. Worn by Barbara Stanwyck as "Julia Sturges" when she first boards the ship in *Titanic*. \$300 – \$500



304. *Titanic* 1953 original 14" x 36" insert poster. (TCF, 1953) Virtually mint U.S. insert-sized poster with just one light center fold for one of the best films on the sinking of the Titanic. \$200 – \$300



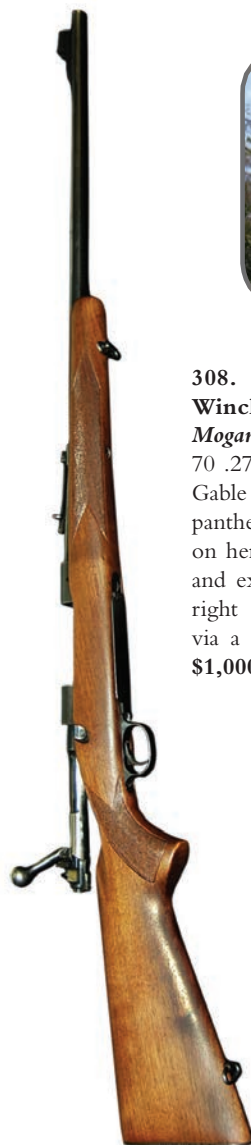
305 Ricardo Montalban "Pepe Gonzalez" Charro suit from *Sombrero*. (MGM, 1953) Beautiful two-piece black wool Charro suit consisting of waist-length jacket and tightly fitted pants. Ornamented with white embroidered floral detailing, silver-toned shell-shaped buttons and horse head & horseshoe metal ornamentation on sleeves and out seams of pants. No label. 1-in. seam at the waist is unstitched; otherwise, fine. Worn by Ricardo Montalban as "Pepe Gonzalez" in *Sombrero*. \$2,000 – \$3,000



306. Lucille Ball "Tacy Bolton-Collini"
Brown skirt, blouse and coat from *The Long, Long Trailer*. (MGM, 1953) Brown raw silk coat lined with ivory and brown silk polka dot material, matching short sleeve shirt with bow at neck and coordinating skirt. All three pieces have handwritten label "1632 3190 Lucille Ball." Worn by Lucille Ball as Tacy Bolton-Collini when she and Desi purchase their "home on wheels" in *The Long, Long Trailer*. A historic costume from Lucy and Desi's first feature film, worn at the height of their popularity.
\$8,000 - \$12,000



307. Grace Kelly "Linda Nordley" pair of safari outfits from *Mogambo*. (MGM, 1953) Taupe raw silk short jacket and skirt. Interior bias label in the jacket typewritten "G. Kelly DBLE 1616-2613". Handwritten label in skirt states "1616-2614 Grace Kelly Double" (double denotes extra costume, not stunt double). Worn by Grace Kelly as "Linda Nordley" in the safari sequences leading up to the arrival to the priest's compound. The jacket is held in Kelly's arms but not worn by her. Together with a taupe open weave wool jacket with suede elbow patches and matching pants. Interior bias label in the jacket handwritten "G. Kelly 1616-2615." Pants label typewritten "G. Kelly P-777 2615" and handwritten "Double" beneath (double denotes extra costume, not stunt double). Worn in the safari sequences when the party encounters the gorillas. **\$4,000 – \$6,000**



308. Clark Gable "Victor Marswell" Winchester model 70 .270 rifle from *Mogambo*. (MGM, 1953) Winchester model 70 .270 WCF dating from 1949. Used by Clark Gable as "Victor Marswell" to shoot the black panther threatening Grace Kelly "Linda Nordley" on her nature walk. Bluing is in nice condition and exhibits small scuffs and one scratch in the right rear checkering. Shipping arrangements via a federal firearms-licensed dealer will apply. **\$1,000 – \$1,500**

309. *Mogambo* original U.S. three-sheet poster. (MGM, 1953) Linen-backed original 41" x 79" U.S. three-sheet poster for John Ford's remake of the 1932 *Red Dust* with Clark Gable reprising his original role, Ava Gardner replacing Jean Harlow, and Grace Kelly replacing Mary Astor. Fine with a minimum of retouching, and a bend in the upper right corner leaving a crack in the background paper. **\$400 – \$600**





310. Judith Anderson "Queen Herodias" dark green beaded dress from *Salome*. (Columbia, 1953) Dark green iridescent dress with striped gold brocade inner sleeves and ornate embroidered and beaded pattern on the bust. Hook-and-eye and snap closure at the rear. Worn by Judith Anderson as "Queen Herodias" during her moments of counsel with Rita Hayworth "Princess Salome." Includes matching belt. Uppermost hook-and-eyes have come loose, tears at the shoulders, small hole at the belt line; otherwise, excellent condition. **\$800 – \$1,200**



311. Rita Hayworth "Princess Salome" beaded chiffon dress from *Salome*. (Columbia, 1953) Sheer nude chiffon dress elaborately beaded with hundreds of faux pearls and gold thread in a diamond pattern at the sleeves and lower skirt. Hook-and-eye and snap closure at the rear. Worn by Rita Hayworth as "Princess Salome" during her entrance into Charles Laughton "King Herod's" palace. The dress has been altered at the neckline. Exhibits a few short tears and tiny pinholes at neckline, slight bead loss; otherwise, very good condition. **\$2,000 – \$3,000**



**312. Rita Hayworth signature flesh chiffon dress with halter by Jean Louis from the "Dance of the Seven Veils" sequence in *Salomé*. (Columbia, 1953) Tan chiffon sleeveless dress adorned with faux pearls and red stones with gold metal chains. No label. Worn by Rita Hayworth as "Princess Salome" as she dances the Seven Veils in *Salome*.
\$12,000 – \$15,000**



313. Marilyn Monroe "Kay Weston" gold charmeuse saloon-girl gown by Travilla for *River of No Return*. (TCF, 1954) Gold charmeuse gown covered with bugle beading, red fringe accents, and gold velvet train with red netting. Handwritten label "38733 Grable" and stamped "1 25 1 1748 1900." Created by Helen Rose for Betty Grable as "Kate Farley" in the "Cuddle Up a Little Closer" number in Coney Island (TCF, 1953). Acquired by Debbie Reynolds directly from Twentieth Century-Fox during the "pre-sale" when she bought all of the Marilyn Monroe wardrobe from the studio prior to the auction in 1971. Marilyn wore this dress to sing the title song in *The River of No Return*. Travilla added gold silk covered in tiny gold bugle beads. Inside is yards and yards of red tulle edged in gold and sewn into layers. At the back, fabrics of pale gold velvet and a stiff lamé are pulled and pleated together to make a rough bustle, both fabrics falling into a train. The dress is trimmed in swirled patterns of red beaded tassels attached to netting then sewn onto the dress. The left shoulder has handmade silk flowers. \$80,000 – \$120,000





314. Marilyn Monroe “Vicky” tropical print pink, black and white skirt, black halter top and hat from “Heat Wave” number by Travilla for *There’s No Business Like Show Business*. (TCF, 1954) The design started with a hat. A skull cap in black with a huge plated straw hat, the ends left raw to give the hat movement, and silk flowers attached. It was only after the hat was completed that Travilla took it to another level and added the flowers that hung around her face.

The top is a sheath of black raw silk, tied in the middle by a vivid pink and black chiffon scarf that crosses the chest and drapes down the back and large black sequins attached. Handwritten label “1-25-1-4693 A729-48 M. Monroe.”

The skirt starts with an extremely tight band of black raw silk that gathers around the bottom at the back and pulls round to the front in a deep sexy “V” with black sequins sewn to it; the undergarment is attached to this. From the front “V” travelling round to below her bottom is a voluminous skirt of hand printed white raw silk with huge black flowers. Attached to these flowers are hundreds of large sequins scattered randomly. The interior of the skirt is the same fabric as the scarf, a plain pink chiffon. Gathered and attached in many layers travelling from top to bottom. These layers also have hundreds of scattered sequins but this time in opaque. Handwritten label “1-25-1-4693 A729-48 M. Monroe.”

Acquired by Debbie Reynolds directly from Twentieth Century-Fox during the “pre-sale” when she bought all of the Marilyn Monroe wardrobe from the studio prior to the auction in 1971. \$200,000 – \$300,000



315. Mitzi Gaynor "Katy Donahue" pink outfit from *There's No Business Like Show Business*. (TCF, 1954) Ivory satin ribbed jacket covered with faux pearls, pink and white striped bow, hot pink silk pleated skirt with ivory underskirt, ivory satin ribbed skirt, chiffon covering with black and grey swirl design, and hot pink raw silk gloves. Jacket has Western Costume label handwritten "Mitzi Gaynor 76-1247-1." Pink skirt has pinned handwritten label "Mitzi Gaynor" and the ivory skirt has Western Costume label handwritten "Mitzi Gaynor 16-1247-1." Gloves have Hammer of Hollywood Hand Made label. Worn by Mitzi Gaynor as "Katy Donahue" in the "Alexander's Ragtime Band" number from *There's No Business Like Show Business*. \$2,000 – \$3,000

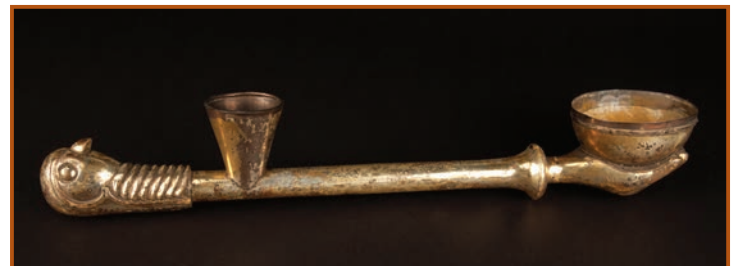
316. *There's No Business Like Show Business* original 14" x 36" insert poster for Marilyn Monroe film. (TCF, 1953) Linen-backed Fine to Very Fine U.S. insert-sized poster depicting Marilyn Monroe two times. Appears to have had normal light folds prior to backing, and shows only modest background retouching. \$300 – \$500



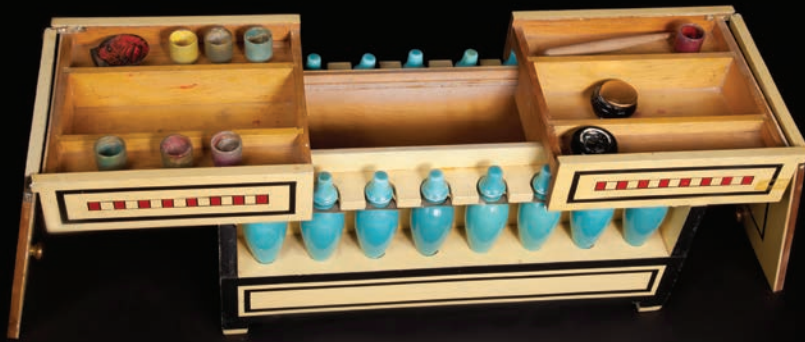
317. *There's No Business Like Show Business* original U.S. three-sheet poster. (TCF, 1954) Linen-backed original 41" x 79" U.S. three-sheet poster for Marilyn Monroe musical. Fine with a minimum of retouching, and a bend in the upper left corner leaving a crack in the background paper. \$400 – \$600



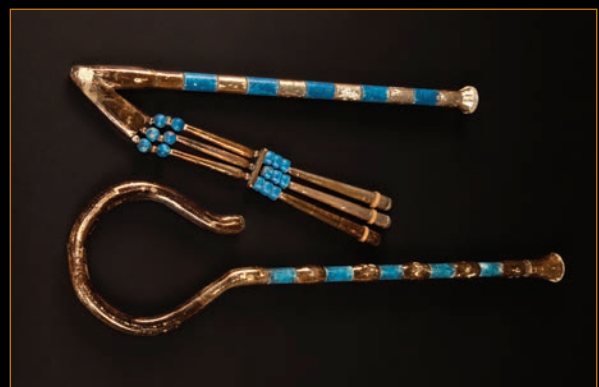
318. Pair of gilt-painted carved wooden scepters of hands, ankh and phoenix-heads from *The Egyptian*. (TCF, 1954) Two hand-carved, gilt-painted royal scepters of a hand on one end, phoenix head on other end, and kneeling woman with ankh between her legs from *The Egyptian* and likely *Cleopatra*. \$400 – \$600



319. Pair of gilt-painted carved wooden scepters of falcon head and lotus, with ceremonial incense bowls from *The Egyptian* and *Cleopatra*. (TCF, 1954) Two hand-carved, gilt-painted royal scepters of a hand on one end with incense bowl, falcon head on other end of one, and lotus-top on the other, with candle-snuffers on each, from *The Egyptian*, and used again later for *Cleopatra*. \$400 – \$600



320. Edmund Purdom "Sinuhe" physicians apothecary chest from *The Egyptian*. (TCF, 1954) Beautifully constructed sliding-compartment physician's chest with Egyptian hieroglyphic decoration which retains all 16 of its turquoise glazed porcelain jars and lids (a few lids show small breaks) and a handful of other implements inside top compartments. Impressive artifact which could easily be pressed into practical service. 23" x 12" x 10", in fine condition as screen-used. **\$3,000 – \$5,000**



321. Anitra Stevens "Queen Nefertiti" royal "helmet" crown and scepters from *The Egyptian*. (TCF, 1954) Fashioned aluminum with detailed paint and decorative appliqué ceremonial "helmet" crown and two gilt and blue paint wooden scepters screen-used by Anitra Stevens as "Queen Nefertiti" in *The Egyptian*. **\$6,000 – \$8,000**



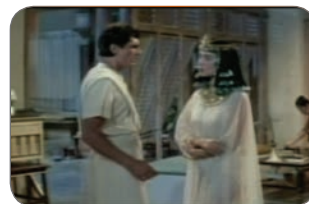
322. Jean Simmons "Merit" peasant shift from *The Egyptian*. (TCE, 1954) Simple sleeveless two-tone brown corduroy peasant shift worn by Jean Simmons as "Merit" in *The Egyptian*. Studio tag marked "1-25-1-4644 J. Simmons A722-91". Please note that decorative yellow and brown trim was added by studio for re-purposing. **\$300 – \$500**



323. Elaborate "broom" shaped metal headdress from *The Egyptian*. (MGM, 1954) Imaginative and highly stylized pewter-colored metal headdress with a "broom" shaped frontispiece, worn by one of the Queen's ladies in waiting in *The Egyptian*. **\$200 – \$300**



324. *The Egyptian* original U.S. three-sheet poster. (TCE, 1954) Linen-backed original 41" x 79" U.S. three-sheet poster for Gene Tierney historical costume drama. Very Fine with a minimum of retouching. **\$200 – \$300**



325. Bella Darvi "Nefer" sheer chiffon and bugle bead bodior dress from *The Egyptian*. (TCE, 1954) Sheer nude chiffon dress strung vertically with black, white, and clear bugle beads, which Bella Darvi as "Nefer," the vamp temptress of *The Egyptian* wears with a belt, under a chiffon wrap (neither present with this lot) while luring Edmund Purdom to his downfall and disgrace. Studio label marked "1-25-1-4559 A722-03 Bella Darvi". **\$400 – \$600**





326. Large wood dragon's head Medieval throne with black and yellow upholstery and large decorative candle holders from *Prince Valiant*. (TCF, 1954) Monumental solid hardwood throne, approx. 100 lbs., 77" x 34" x 30" with TCF brass inventory tag "1121". Appears in *Prince Valiant* without upholstery, which was added by studio for later re-purposing. Includes a pair of large decorative candle holders with matching reptilian bird emblem design which flanked the throne. Measure approx. 6ft. tall. Special shipping arrangements will apply. **\$2,000 – \$3,000**

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327. Trio of medieval shields from *Prince Valiant* and additional prop shield. (TCF, 1954) Trio of shields constructed of masonite and wood, each measure approx. 33 in. x 22 ½ in. and feature a distinct symbol: a castle, fire and axe, respectively. The construction and hanging wire on the back suggest these were hung as set decoration. Each exhibit some scuffing and minor paint loss; otherwise, in fine condition. Includes an additional nicely appointed prop shield constructed of metal with wooden trim measuring approx. 33 in. x 23 in. Leather arm strap is missing, but grab handle is securely in place. Made for use in action sequences in films set in the Medieval period. Two holes drilled in upper right section and missing four tacks; otherwise in very good condition. **\$600 – \$800**

1-310-859-7701



328. *Desiree* original U.S. six-sheet poster. (TCF, 1954) Linen-backed original 80" x 79" U.S. six-sheet poster for Marlon Brando and Jean Simmons historical costume drama. Fine with a minimum of retouching and slight handling after backing. \$300 – \$500



329. *Desiree* complete Lobby-Card Set of 8. (TCF, 1954) Complete original set of Title-Card and (7) scene cards featuring Marlon Brando and Jean Simmons. A few scattered pinholes and other minor blemishes, generally Fine. \$200 – \$300

330. Marlon Brando "Napoleon Bonaparte" elaborate coronation costume of cream satin tunic with crimson velvet and white fur, ermine-tail trimmed robe from *Desirée*. (TCF, 1954) Exquisite crimson silk velvet cape with gold bullion bee design lined entirely with ermine fur. No label. Ivory satin period long coat with gold bullion tassels and gold metal necklace with Western Costume label typed "'77-2706-2 Marlon Brando 40 Ch #8,'" ivory satin sash with gold bullion tassels. Western Costume label handwritten "Marlon Brando 77-2706-5 Ch. 8." Ivory satin dickie with lace trim. Western Costume label handwritten "Marlon Brando Ch 8." Gold leaf crown. No label. In fragile condition. Worn by Marlon Brando as "Napoleon Bonaparte" in the coronation scene where he crowns himself emperor of France in *Desirée*. \$60,000 - \$80,000





331. Merle Oberon "Empress Josephine" Coronation gown with velvet and ermine robe from *Desirée*. (TCF, 1954) Elaborate coronation ensemble of ivory satin jeweled gown by René Hubert, with gold embroidered leaves and Fleur-de-lis, together with a monumental (92" x 102") crimson velvet cape trimmed all-around with white fur and ermine tails, worn by Merle Oberon when Napoleon crowns himself emperor. Gown bears internal label,"1-27-7-8074 M. OBERON A725-67". \$20,000 - \$30,000



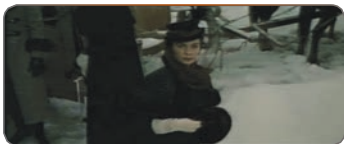
332. Cathleen Nesbitt "Mme. Bonaparte" chiffon over organ-dy gown from *Desirée*. (TCF, 1954) Light-gray and fuchsia chiffon over organ-dy elegant ball gown trimmed with gold bullion, accented with metallic gold leaves and beads. Worn by the character of Napoleon's mother during the scene where Josephine announces her renunciation of throne and marriage. **\$2,000 – \$3,000**



333. Jean Simmons "Desirée Clary" rose silk velvet dressing gown fully trimmed with gray squirrel from *Desirée*. (TCF, 1954) Rose silk velvet dressing gown trimmed in grey squirrel fur. Handwritten studio tag reads: "1-18-1-1216/ A725-23 J. SIMMONS". Worn by Jean Simmons in the title role as she comes down from her bedroom late in the film to see Napoleon, returned from his defeat in Russia, for one of the last times. Fairly large light dampstain in rose velvet near bottom, and lower squirrel-fur trim is starting to separate. **\$800 – \$1,200**



334. Intricate heavy silverplate inkwell, linen and lace tablecloth, and green "bumblebee" pillow from *Desirée*. (TCF, 1954) From various scenes in *Desirée*: a heavy and extremely intricate silver plate two-pot inkwell (stamped by maker "B D 462" with royal swan motif; square 14" green pillow with gold brocade bead and tassels and gold "bumblebee" embroidery matching the symbol of the house of Bonaparte; and a simple linen and lace tablecloth, approx. 4ft x 5ft. **\$300 – \$500**



335. Jean Simmons "Desirée Clary" green felt coat with mink-trimmed capelet and matching hat from *Desirée*. (TCF, 1954) Long green-felt elegant coat with black frog closures, mink-trimmed capelet, and sienna satin under-dress, worn by Jean Simmons in the title role as she travels to Sweden with her husband Michael Rennie. Handwritten studio tag reads: "1-22-11-1829/ A725-20 J. SIMMONS". \$800 – \$1,200



336. Pair of ivory satin Coronation gowns with gold embroidered bees and olive branches from *Desirée*. (TCF, 1954) Napoleon's sisters wear these ivory heavy satin Coronation gowns with lace collars and sleeve ends and featuring gold embroidery of crossed olive branches, Fleur-de-lis and jeweled bumblebees in the scene where Napoleon and Josephine are crowned Emperor and Empress of France. Internal "Logan Costume" labels. \$800 – \$1,200



337. Merle Oberon "Empress Josephine" royal bed with swan decoration from *Desirée*. (TCF, 1954) Massive and elaborate royal bed frame of gilt-painted carved wood in swan, fruit, and floral motif which retains its original rose linen and silk upholstery with gold embroidery and matching pillow; 98" x 48" x 45", used by Merle Oberon as "Empress Josephine" when Napoleon has spurned her for failure to conceive. **\$20,000 – \$30,000**



338. Monumental oil on canvas painting of Marlon Brando as Napoleon, Emperor of France, for *Desirée* publicity. (TCF, 1954) Vintage monumental oil painting, originally of Napoleon after he crowned himself Emperor of France, which was skillfully painted over in the face by Fox props dept. in order to depict Marlon Brando in character for publicity use on the film *Desirée*. 48" x 66" in heavy, gilt-painted wooden frame with original gallery title sticker: "Emperor Napoleon In Coronation Robes" (May 18, 1804. Was crowned on Dec. 2)" and Fox prop dept. ID#32-2-24241. 3 ½ in. tear at lower right, three small abrasions/holes approx. 1 in. or smaller in size. **\$4,000 – \$6,000**



339. Michael Rennie “Jean-Baptiste Bernadotte” Napoleonic style complete formal 4-piece uniform from *Desirée*. (TCF, 1954) Blue cutaway Faillie coat with heavy gold braid, cream wool trousers and burgundy satin wraparound sash with burgundy woven tie and tassels; large blue velvet cape with heavy gold braid, lined with white satin. Worn by Michael Rennie as Jean Simmons’ protector and eventual husband, “Jean-Baptiste Bernadotte” in *Desirée*. Studio tags in pants have been removed for re-purposing, but jacket bears Western Costume label “No. 77-2729-2/ Michael Rennie/ chest 42/ ch #7” and cape “77-2715-2/ Michael Rennie/ ch #5”. **\$3,000 – \$5,000**



340. Michael Rennie “Jean-Baptiste Bernadotte” Napoleonic style cream military jacket from *Desirée*. (TCF, 1954) A cream military jacket with front panel of medium blue, silver ribbon and fourteen button detailing, with gold embroidery in a leaf pattern on cuffs and collar. Worn by Michael Rennie in his military officer role in *Desirée*. **\$600 – \$800**



341. Jean Simmons “Desirée Clary” salmon satin gown by Rene Hubert from *Desirée*. (TCF, 1954) Bright salmon satin period gown with elaborate gold embroidery running down front. Handwritten label “1-27-7-8052 A725-27 JEAN SIMMONS.” Rene Hubert label. Includes a pair of long white gloves. Worn by Jean Simmons as Desirée Clary at Brando’s coronation as Emperor of France in *Desirée*. **\$4,000 – \$6,000**



342. Jean Simmons “Desirée Clary” green wool crepe simple dress from *Desirée*. (TCE, 1954) Green wool period dress with ivory neck insert. Handwritten studio tag reads: “1-27-7-8084/ A725-12 J. SIMMONS”. Worn by Jean Simmons in the title role as she travels to Paris to reunite with her fiancé Napoleon, only to find him in the company and arms of the elegant and regal Josephine. To “sex” herself up, she unbuttons the décolletage before entering the party.
\$800 – \$1,200



343. Merle Oberon “Josephine de Beauharnais” light gray organdy over silver lamé gown from *Desirée*. (TCE, 1954) Pleated light-gray organdy over silver lamé Empire waist gown, light turquoise internal collar and cuff, complicated internal corset structure, with elaborate rhinestone belt. Worn by Merle Oberon as “Josephine” during the rehearsal scene for the coronation in which she becomes Empress Josephine. Internal René Hubert salon label, plus studio label reading: “1-27-7-8073/ A725-66 M. OBERON.” \$1,200 – \$1,500



344. Jean Simmons “Desirée Clary” brown velvet gown with ermine trim and matching hat from *Desirée*. (TCF, 1954) Brown velvet Empire waist gown with train by René Hubert, trimmed with Ermine collar & cuffs, pearls & bugle beads on sleeves. Together with matching velvet, fur-trimmed hat, worn by Jean Simmons for several scenes in the titular role of *Desirée*. Bears internal label, “1-27-7-8051 J.SIMMONS A725-37”. \$800 – \$1,200



345. Elizabeth Taylor “Lady Patricia” Yellow satin period gown from *Beau Brummell*. (MGM, 1954) Yellow satin period gown with silver bullion worn by Elizabeth Taylor in a carriage watching military contest in *Beau Brummell*. Western costume label handwritten “Elizabeth Taylor 1761 #2”. Hem and collar are soiled. \$2,000 – \$3,000



346. Peter Ustinov "Prince of Wales" ivory brocade coat and satin pantaloons from *Beau Brummell*. (MGM, 1954) Ivory brocade coat embellished with gold bullion and rhinestone buttons with ivory satin pantaloons. Coat has B. J. Simmons & Co label handwritten "Prince Regent SK-B71, Mr. Peter Ustinov." Pantaloons label is un-readable. Worn by Peter Ustinov as the Prince of Wales at his birthday party scene from *Beau Brummell*. **\$2,000 – \$3,000**



347. Peter Ustinov "King George IV" red military tailcoat, pantaloons, sash, and ribbon from *Beau Brummell*. (MGM, 1954) Red wool military tail coat with gold bullion, ivory wool pantaloons, ivory dickie, red satin ribbed belt with tassels, and blue sash. Coat has B. Simmons & Co. handwritten label "King George IV St. B 801 Mr. Peter Ustinov." Pantaloons have B. Simmons & Co. label handwritten "King George IV St. B 801 Mr. Peter Ustinov (Calmis)." Belt and sash have no label. Worn by Peter Ustinov as "King George IV" in the scene where he visits Brummell on his death bed in *Beau Brummell*. **\$3,000 – \$5,000**



348. Bette Davis "Queen Elizabeth I" elaborate golden yellow brocade royal gown from *The Virgin Queen*. (TCF, 1955) Elaborate golden yellow and ivory brocade period gown with velvet bodice accented with faux pearls and rhinestones on sleeves, stand-up lace collar and long velvet shoulder scarf. Handwritten label "A-744 J #06 B. Davis." Worn by Bette Davis as "Queen Elizabeth I" when she first meets Richard Todd and he gallantly lays down his cape for her to walk on in *The Virgin Queen*. **\$6,000 – \$8,000**



349. Joan Collins "Beth Throgmorton" rose brocade period gown from *The Virgin Queen*. (TCF, 1955) Rose brocade period gown pink satin inset and sleeves. Both pieces have handwritten label "A-744 J#16 J. Collins." Worn by Joan Collins as "Beth Throgmorton" in the scene where she first meets Sir Walter Raleigh (Richard Todd) in *The Virgin Queen*. **\$2,000 – \$3,000**



350. The Virgin Queen monumental royal dining table "throne" of elaborately carved wood and burgundy velvet. (TCF, 1955) Burgundy velvet chair with royal symbol in gold ornately carved wooden frame measuring 69 1/2" high, 29 2/3" wide and 24" deep. Used by Bette Davis as Queen Elizabeth I in her dining room in *The Virgin Queen*. Special shipping arrangements will apply. \$15,000 - \$20,000





351. Bette Davis "Queen Elizabeth I" elaborate rose-colored silk royal gown from *The Virgin Queen*. (TCF, 1955) Rose-colored silk period gown with lace accents at collar and cuffs. Handwritten label "A744 2 # 04 Bette Davis. Worn by Bette Davis as "Queen Elizabeth I" as she holds court in *The Virgin Queen*. \$15,000 - \$20,000





352. *The Virgin Queen* original U.S. three-sheet poster. (TCF, 1955) Linen-backed original 41" x 79" U.S. three-sheet poster for Bette Davis historical costume drama. Very Fine with a minimum of retouching. \$200 – \$300



353. Danny Kaye "Hubert Hawkins" royal court tunic and cape from *The Court Jester*. (Paramount, 1955) Black velvet tunic with gold metal and faux pearl decorations, cape lined with gold lamé. Western label typed 93-2684-1 Danny Kaye 41 30 Duplicate Ch 5. Worn by Danny Kaye as "Hubert Hawkins" when "Griselda" hypnotizes him in *The Court Jester*. \$2,000 – \$3,000



354. Marilyn Monroe “The Girl” ivory pleated “Subway” dress by Travilla, the most recognized costume in film history, from *The Seven Year Itch*. (TCF, 1955) Ivory rayon-acetate halter dress with pleated skirt. Handwritten label “1-27-1-8171 M. Monroe A-734-12.” Worn by Marilyn Monroe as “The Girl” in one of the most iconic images of film history in *The Seven Year Itch* when she stood above the subway grate and uttered that famous line, “OOOH isn’t it delicious?”

The *Seven Year Itch* storyline, unlike some of Monroe’s earlier films, held no promise as a costume showcase. It was not a period piece and had no dance routines. Yet this was to become the vehicle for Travilla’s most famous dress design, in bias-cut crepe with a halter top and sunburst pleats.

“So I wondered what could I do with this most beautiful girl that Marilyn was to play to make her look clean, talcum-powdered, and adorable,” Travilla mused. “What would I give her to wear that would blow in the breeze and be fun and pretty? I knew there would be a wind blowing so that would require a skirt.” [*Hollywood Costume Design by Travilla*, Maureen Reilly]

The fabric Travilla chose was an ivory colored rayon-acetate crepe, heavy enough to flow beautifully as Marilyn walked but still light enough to blow up in an interesting way. A fabric very hard if not impossible to get now, the closest is georgette. Travilla never normally used man-made fabric but this posed a challenge with pleating as 100% natural fabric would not hold such stiff pleats, so for all his pleated creations a special fabric had to be made with just a small amount of man-made fiber in it to maintain the structure. Acquired by Debbie Reynolds directly from Twentieth Century-Fox during the “pre-sale” when she bought all of the Marilyn Monroe wardrobe from the studio prior to the auction in 1971. \$1,000,000 – \$2,000,000







355. *The Seven Year Itch* original 14" x 36" insert poster for Marilyn Monroe film. (TCF, 1955) Linen-backed Very Fine to Near Mint U.S. insert-sized poster depicting Marilyn Monroe's famous subway skirt-blowing scene. Appears to have had only one very light center fold prior to backing, and shows only minimal border retouching. \$600 – \$900



356. Cary Grant "John Robie" gray wool sport coat from the scenic drive in *To Catch a Thief*. (Paramount, 1955) Distinctive gray wool sport coat by Acuna of Hollywood, screen-worn by Cary Grant as "John Robie" in Alfred Hitchcock's *To Catch a Thief*. Internal label is marked "CARY GRANT APRIL 1954". Buttons are replacements of different type from later time period. \$8,000 – \$12,000



357. Grace Kelly "Frances Stevens" 2-piece rose crepe outfit from scenic drive in *To Catch a Thief* . (Paramount, 1955) Two-piece rose crepe outfit of short-sleeve top which has heavy white wool embroidery, and knee-length full-pleated skirt with drop waist worn by Grace Kelly as "Frances Stevens" in Alfred Hitchcock's *To Catch a Thief*. This is a signature costume for her, as she sweeps Cary Grant away on a fast and sexy scenic drive in a Sunbeam Alpine. With accessory belt which was painted by studio to color-match. Top bears "PARAMOUNT" stamp on zipper lining, and skirt has "PARAMOUNT PICTURES/ LADIES WARDROBE". \$30,000 – \$50,000





358. Jennifer Jones "Dr. Han Suyin" blue silk oriental dress designed by Charles Le Maire from *Love is a Many Splendored Thing*. (TCF, 1955) Blue silk short sleeve oriental dress. Handwritten label "A-746 -J #08 J. Jones." Ink spots on bottom of dress. Worn by Jennifer Jones in her Oscar nominated role as "Dr. Han Suyin" in the scene where she first meets William Holden "Mark Elliott" in *Love is a Many Splendored Thing*. Charles Le Maire won the Best Costume Design Color for his creations in this film. \$2,000 – \$3,000



359. Jennifer Jones "Dr. Han Suyin" yellow cotton oriental dress designed by Charles Le Maire from *Love is a Many Splendored Thing*. (TCF, 1955) Yellow cotton short sleeve oriental dress. Handwritten label "A-746 -J #11 J. Jones." Worn by Jennifer Jones in her Oscar-nominated role as "Dr. Han Suyin" in the scene where she and William Holden "Mark Elliott" go swimming in *Love is a Many Splendored Thing*. Charles Le Maire won the Best Costume Design Color for his creations in this film. \$2,000 – \$3,000



360. Pedro Armendariz "King Francis I" royal suit, cape, and hat from *Diane*. (MGM, 1955) Four piece matching period ensemble being the signature royal outfit for Pedro Armendariz as "King Francis I" in *Diane*. Includes: Teal blue velvet jacket with purple satin inserts, heavily embellished with gold brocade, pearls, colored stones, and intricate metal crowns; Teal pants with bone satin inserts and gold bullion embroidery; Teal velvet and satin cape with gold bullion embroidery and enameled fleur-de-lis appliqués; and teal velvet cap with bugle bead, pearl, and colored stone surround. Internal MGM labels marked "P.Armandariz[sic] 1675-4480". **\$1,200 – \$1,500**



361. Pedro Armendariz "King Francis I" royal rabbit-trimmed velvet coat from *Diane*. (MGM, 1955) Teal velvet cutaway-sleeve coat with wraparound rabbit fur trim and elaborate gold bullion and brocade embroidery, worn by Pedro Armendariz as "King Francis I" in *Diane*. Internal MGM labels marked "P. Armandariz[sic] 1675-4481". **\$800 – \$1,200**



362. Lana Turner "Diane de Poitiers" champagne velvet pearl-encrusted period court gown by Walter Plunkett from *Diane*. (MGM, 1955) Champagne colored period court gown by Walter Plunkett, of a fitted bodice with square neckline and very long bell sleeves, and matching long heavy velvet skirt with train. Front skirt panel and inside of sleeves has intricate gold quilting and embroidery, and both parts are heavily trimmed with pearls, gold bullion, and gold ottoman beads. Together with matching raw silk "Pacelle" pumps which are modified by wardrobe department with gold brocade and pearls, marked internally "Lana Turner #4/ 1675". Worn by Turner as "Diane de Poitiers" in one of the most lushly costumed historical dramas ever produced, *Diane*. **\$4,000 – \$6,000**



363. Lana Turner "Diane de Poitiers" period court hat with pearls and long train from *Diane*. (MGM, 1955) Black satin and pearl-lined purple velvet "headband" type period court hat with long black satin train, worn in several scenes by Lana Turner as "Diane de Poitiers" in *Diane*. Internal studio label marked "LANA TURNER 1675- Ch. 16-21/17." **\$200 – \$300**





364. Lana Turner “Diane de Poitiers” green satin gown by Walter Plunkett with gold embroidered bodice & overskirt, mink fur cuffs from *Diane*. (MGM, 1956) Green satin two-piece period gown with gold bullion design on bodice and overskirt, faux pearl and green bead belt with sleeves trimmed in brown mink. No label. Worn by Lana Turner as Diane de Poitiers – Countess de Breze in the scene where the King receives her and introduces her to his two sons in *Diane*. \$3,000 – \$5,000



365. Lana Turner “Diane de Poitiers – Countess de Breze” Black satin period gown with ermine cape designed by Walter Plunkett from *Diane*. (MGM, 1956) Black satin period gown adorned with faux pearls and ermine cape. Handwritten label “Lana Turner 1675 4411”. Coordinating hat with faux pearls and white feather. Handwritten label “LANA TURNER 1675 Ch 23”. Worn by Lana Turner as Diane de Poitiers – Countess de Breze returns and greets Roger Moore’s children in *Diane*. Handwritten label “Lana Turner 1675 4411”. \$3,000 – \$5,000



366. Roger Moore "Prince Henri" green silk and velvet period court ensemble from *Diane*. (MGM, 1955) Two-piece period court ensemble of green silk jacket with ornate embroidery and green velvet "balloon" short pants worn by Roger Moore as "Prince Henri" while wrestling with Sean McClory and first meeting Lana Turner in *Diane*. Internal studio label reads "R. Moore 1675/ 4464". Offered together with taupe suede "King Bee" shoes altered by wardrobe department and marked "R. Moore #13" from a different scene. **\$800 – \$1,200**



367. Roger Moore "Prince Henri" purple silk robe with mink trim from *Diane*. (MGM, 1955) Royal purple heavy silk robe with interlocking rectangular embroidery and full-length mink fur trim and cuffs, worn by Roger Moore as he attempts to visit Lana Turner's bedroom in *Diane*. Internal MGM label marked "Ro. Moore 1675-4529". **\$400 – \$600**



369. Marisa Pavan "Catherine de Medici" rose velvet period court gown by Walter Plunkett from *Diane*. (MGM, 1955) Rose-colored velvet, fitted period court gown by Walter Plunkett, of a bodice with square neckline, massively trimmed with pearls, gold lame and lace, together with rose velvet satin-lined long-train skirt, matching gold bullion, pearl and colored stone embellished cap, and ivory silk "De Luca" pumps modified by wardrobe department with gold brocade and colored stones. Bodice and skirt bear internal studio labels "1675/4537 Marisa Pavan" plus skirt is also marked for Dana Wynter in a later production, for which the ermine trim and silver insert as seen in *Diane* were removed and not replaced. Shoes are marked "Marisa Pavan 1675". Worn by Pavan when she first receives Diane at court. **\$600 – \$800**

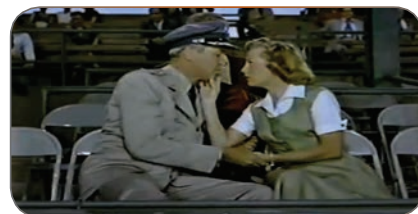


368. Marisa Pavan "Catherine de Medici" green velvet and satin period court gown by Walter Plunkett from *Diane*. (MGM, 1955) Period court gown by Walter Plunkett of green velvet and satin, gold-braid and chain trimmed fitted bodice, over long green velvet and gold braid skirt, together with matching hat and black silk "Mandel's" pumps. Marked variously "Marisa Pavan" and "1675/ 4541", and worn by her in *Diane* for the rack-interrogation scene and the one following it. **\$1,200 – \$1,500**





370. Bob Fosse "Frank Lippincott" ivory jacket from *My Sister Eileen*. (Columbia, 1955) Ivory 3-button jacket with Lobell and Son label typed "Bob Fosse 8-27-54 6602" and handwritten "#2 / 2 PC-SUIT" and Columbia cleaning tag. Worn by Bob Fosse as "Frank Lippincott" in the "Give Me a Band and My Baby" number in *My Sister Eileen*. **\$2,000 – \$3,000**

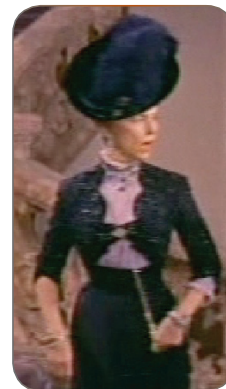


371. June Allyson "Sally Holland" light green dress from *Strategic Air Command*. (Paramount, 1955) Light green linen sleeveless dress. Paramount costume label handwritten "JUNE ALLYSON" and "PM 23 32-22" written on the inside collar. Worn by June Allyson as "Sally Holland" at the baseball field with James Stewart in *Strategic Air Command*. **\$400 – \$600**



372. Grace Kelly "Princess Alexandra" ivory silk chiffon evening gown by Helen Rose from *The Swan*. (MGM, 1956) Ivory silk chiffon evening gown with lace flower appliqué. MGM cleaning tag 28 15590. Worn by Grace Kelly as "Princess Alexandra" to the Royal Ball in *The Swan*. Grace Kelly loved this dress so much that she had costume designer Helen Rose copy this dress which she wore for her wedding to Rainier III, Prince of Monaco in April, 1956. \$15,000 - \$20,000





373. Suite of four costumes from *The Swan*. (MGM, 1956) Suite of four costumes including Alec Guinness "Prince Albert" pale blue officer jacket, Agnes Moorehead "Queen Maria Dominika" black silk beaded skirt and jacket, Jessie Royce Landis "Princess Beatrix" beaded silk gown and Estelle Winwood "Symphorosa" red silk beaded gown. All but Winwood's gown with internal labels handwritten with actor's name and production numbers. Exhibit slight wear and bead loss. **\$800 – \$1,200**



374. Yul Brynner "King Mongkut" Royal purple robe by Irene Sharaff and whip from *The King and I*. (TCF, 1956) Purple silk robe heavily decorated with gold bullion and red glass beads. Western Costume label typed "2064-1 Yul Brynner 4 34 collar 16." In fragile condition. Worn by Yul Brynner as "King Mongkut" of Siam preparing for his banquet in *The King and I*. Black braided whip with elephant head handle used by the King to whip Tuptim after her capture. **\$8,000 – \$12,000**



375. *The King and I* two-tiered Oriental gilt-wood throne and base. (TCF, 1956) Two vintage heavily carved gilt wooden tables. Large table measures 60" wide, 72" long and 13 ½" tall. Handwritten label "TCF 32-1-201706 10-11-45." Smaller table measures 48" wide, 39 ½" long and 26" tall and is handwritten "TCF 32-1-25396" and "TCF 32-1- 1/46." Both pieces used as Yul Brynner as "King Mongkut's" throne base in *The King and I*. **\$8,000 – \$12,000**



376. *The King and I* large scale original concept painting of the arrival of Anna and her son in Siam. (TCF, 1956) Large-scale original concept painting accomplished in pencil, ink, tempera and gouache on a 13 in. x 32 in. leaf of illustration paper affixed to 30 in. x 40 in. illustration board, depicting Anna and her son's arrival in Siam. Acquired from the Twentieth Century-Fox sale in 1971. Exhibits dampstain, chipping and corner wear. **\$1,200 – \$1,500**



377. Pair of monumental firebird statues from *The King and I*. (TCF, 1956) Pair of monumental firebird statues constructed of paper mâché, accented with mirror pieces and mounted on wooden bases. (Mounted on bases later). Measures 78" tall, 24" wide. Used to flank the King's throne in *The King and I*. \$800 – \$1,200



378. *King and I* Pair of large Guardian figures. (TCF, 1956) Two vintage wood heavily carved guardian figures with colored glass bead accents. Left hand figure measures 60" tall, 14" long and 14" wide. Right hand figure measures 60" tall, 14" long and 13" wide. Protects the throne of Yul Brynner as King Mongkut in *The King and I*. \$4,000 – \$6,000



379. Shirley Jones "Julie Jordan" signature dress from "If I Loved You" number in *Carousel*. (TCF, 1956) Signature outfit of a light and medium rose checked cotton two-piece dress with belt and back-lacing, worn by Shirley Jones as "Julie Jordan" for the "If I Loved You" musical number in *Carousel*. Internal 20th Century-Fox tag reads: "4-757-11/ Shirley Jones". \$2,000 – \$3,000



380. Vincent Price "Baka" gold metal and hand-painted leather collar necklace from *The Ten Commandments*. (Paramount, 1956) Elaborate collar neck piece of gold metal and blue hand-painted leather panels. Handwritten "Baka #1, 4 Vincent Price JC." Worn by Vincent Price as "Baka" in the scene where he captures Joshua at his house in *The Ten Commandments*. \$2,000 – \$3,000



381. Judith Anderson "Memnet" green raw-silk robe from *The Ten Commandments*. (MGM, 1956) Pale green raw-silk sleeveless robe with darker green crocheted torso band, worn by Judith Anderson as "Memnet", Nefertiri's chief slave handmaiden and exposé of Moses' secret Jewish heritage. Internal Paramount label marked "JUDITH ANDERSEN[sic]". \$400 – \$600



382. Nina Foch "Bithiah" wine crepe cape with gold bullion from *The Ten Commandments*. (Paramount, 1956) Wine crepe wool cape with gold bullion and navy decorations. No label. Worn by Nina Foch as "Bithiah" in the scene where she visits Moses' real mother in *The Ten Commandments*. \$1,000 – \$2,000



383. Natalie Wood personal hand-tailored 1956 High-school graduation gown. In 1956, while under contract to Warner Bros., the studio wardrobe dept. created this hand-tailored satin, lace, and taffeta gown for Natalie Wood's graduation from Van Nuys High School. \$2,000 – \$3,000



384. Rock Hudson "Jordan 'Bick' Benedict, Jr." raw silk western suit from *Giant*. (Warner Bros., 1956) Straw colored two-piece western tailored suit of raw silk with internal Warner Bros. labels handwritten, [date] 4/7/55 [Prod] 403 [Name] *Rock Hudson 1-2 pc suit change #23 7625*. Worn by Rock Hudson during Earl Holliman "Bob Dace's" homecoming and again during the burial ceremony of Sal Mineo "Angel Obregón." Exhibits stains and slight discoloration, one front button missing and one left sleeve button missing. **\$3,000 – \$5,000**



385. Carroll Baker "Luz Benedict II" floral gown from *Giant*. (Warner Bros., 1956) Crème silk gown with brocade floral pattern embellished with sequins and rhinestones and glass jewels in a floral pattern on the collar. Zipper and hook-and-eye closure at rear and snaps at the collar. Worn by Carroll Baker during the Jett Rink Airport dedication party. Internal Warner Bros. Pictures Inc. label handwritten, "*C. Baker 7914-403*." Gown has yellowed slightly with age, exhibits faint stains along the lower hem and the back; otherwise, excellent condition. Lacks the belt. **\$1,000 – \$2,000**



386. Jane Withers "Vashti Snythe" green silk gown from *Giant*. (Warner Bros., 1956) Iridescent green stiff silk gown, with zipper and hook-and-eye closure at the rear, worn by Jane Withers as "Vashti Snythe" during the Jett Rink Airport dedication party. Internal Warner Bros. Pictures Inc. label handwritten, "J. Withers 7818-403." Exhibits some fading at the shoulders, bodice and rear, a few tiny tears; otherwise, very good condition. **\$800 – \$1,200**



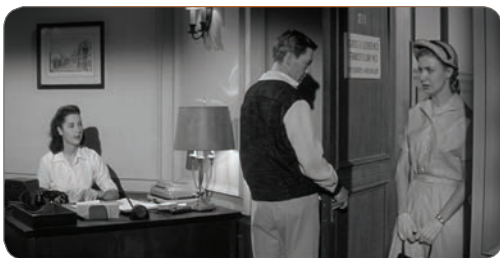
387. Deborah Kerr "Terry McKay" signature taupe chiffon dress from *An Affair to Remember*. (TCF, 1957) Taupe chiffon dress worn in several scenes by Deborah Kerr as "Terry McKay" in *An Affair to Remember*. Handwritten label "Deborah Kerr" and TCF handwritten label "F 01-38." **\$1,500 – \$2,000**



388. Deborah Kerr "Terry McKay" black chiffon gown from *An Affair to Remember*. (TCF, 1957) Black chiffon gown with black beading along neckline and bodice. 20th Century Fox label handwritten "F01-09 D. KERR." Worn by Deborah Kerr as Terry McKay singing at the nightclub in Boston before returning to New York in *An Affair to Remember*. \$1,500 – \$2,000



389. Ava Gardner "Lady Brett Ashley" Nurses uniform from *The Sun Also Rises*. (TCF, 1957) Blue crepe WWI nurses uniform consisting of dress, apron, belt, cape and hat worn by Ava Gardner as "Lady Brett Ashley" at the hospital with Jake in *The Sun Also Rises*. All pieces have 20th Century Fox label handwritten "Ava Gardner A-791." Blue has disintegrated from fabric on all pieces. \$2,000 – \$3,000



390. Joanne Woodward "Eve" peach polka dot dress from *The Three Faces of Eve*. (TCE, 1957) Peach cotton dress with white polka dot pattern and matching belt. Worn by Joanne Woodward in her Academy Award-winning role as Eve in the first scene where she visits the doctor's office. 20th Century Fox label handwritten "Joanne Woodward A-789." \$2,000 – \$3,000



391. Joanne Woodward "Eve" Pink cotton zip robe from *The Three Faces of Eve*. (TCE, 1957) Pink cotton zip front robe with white and grey flowers. Made for Joanne Woodward in her Academy Award winning role as Eve. Not in final film. 20th Century Fox label handwritten "Joanne Woodward A-789" and Dela-Ann Creation label. Shoulders are faded and one is ripped. \$400 – \$600



393. Lee Marvin "Orville 'Flash' Perkins" jacket and pants from *Raintree County*. (MGM, 1957) Tan wool period jacket with bronze piping. MGM label handwritten "LEE MARVIN 1692-5178." Two small holes on right lapel and one small hole on left shoulder. Tan, brown, salmon and blue checked wool pants with MGM label handwritten "LEE MARVIN 1692 5178 33 33 1/2." Worn by Lee Marvin as Orville 'Flash' Perkins when he challenges Clift to a foot race in *Raintree County*. **\$600 – \$800**



392. Mario Lanza "Marc Revere" brown striped suit from *Seven Hills of Rome*. (MGM, 1957) Two-tone brown wool suit. Jacket has Acuna label handwritten "Mario Lanza 9-1956" and has small stain on right shoulder. Pants have Acuna label handwritten "Mario Lanza 30 5/57." Worn by Mario Lanza as "Marc Revere" in several scenes including when he announces they are offered a gig at the Ulpia Club in *Seven Hills of Rome*. **\$800 – \$1,200**



394. Nigel Patrick "Professor Jerusalem Webster Stiles" black and white vest from *Raintree County*. (MGM, 1957) Black and white square patterned wool vest with MGM label handwritten "NIGEL PATRICK 1692 5131." Covering on buttons is worn. Worn by Nigel Patrick as Professor Jerusalem Webster Stiles in the scene where President Lincoln's remains passes thru town in *Raintree County*. **\$200 – \$300**



395. Agnes Moorehead and Myrna Hansen period dresses and hat from *Raintree County*. (MGM, 1957) Black and lavender printed period dress with dark grey trim and lace collar. Handwritten label "Agnes Moorehead 1692-5175." Worn by Agnes Moorehead at the train station when her son (Clift) leaves to join the war in *Raintree County*. Black straw period hat with lavender lining handwritten label "#2 Agnes Moorehead." Worn in the scene when her son comes to find her to help with his wife's birth. Ivory period gown with yellow rose pattern and green waistband. No label. Worn by Myrna Hansen as Lydia Grey walking down Main Street with her husband in *Raintree County*. \$400 – \$600



396. Elizabeth Taylor "Susanna Drake" brown period dress from *Raintree County*. (MGM, 1957) Chocolate brown satin period dress with yellow rose pattern trimmed with yellow and white tassels. No label in top. Skirt has handwritten label "1692 5067 Elizabeth Taylor." Lace collar and cuffs have been added. Brown velvet cape with yellow tassel closure. No label. Worn by Elizabeth Taylor as "Susanna Drake" in the scene where she tells Clift about the fire in *Raintree County*. **\$10,000 – \$15,000**



397. Rod Taylor "Garwood B. Jones" three-piece suit from *Raintree County*. (MGM, 1957) Heathered grey three-piece wool suit with royal blue piping. Jacket and vest have MGM label handwritten "*Rod Taylor 1692 5158.*" Jacket is missing buttons. Pants have MGM label handwritten "*ERVIN NEAL 1692 5084 32 31*" and written in pen "*ROD TAYLOR.*" Worn by Rod Taylor as "Garwood B. Jones" in the scene when the Professor is telling the group about the Raintree in the swamp in *Raintree County*. **\$600 – \$800**



398. Elizabeth Taylor "Susanna Drake" ivory and black velvet period dress from *Raintree County*. (MGM, 1957) Ivory satin and black velvet period dress, black velvet jacket with scalloped edges and coordinating hat with black velvet bow and red berry decoration. Also includes a layered petticoat. Jacket, top and skirt have handwritten label "*Elizabeth Taylor 1692-5060.*" Skirt has light staining. Silk on sleeves is tattered. Hat has handwritten label #4 *Elizabeth Taylor.* Petticoat has handwritten label "*1692 Elizabeth Taylor.*" Worn by Elizabeth Taylor as "Susanna Drake" at the train station when she tells Montgomery Clift she is pregnant in *Raintree County*. **\$8,000 – \$12,000**



399. Elizabeth Taylor "Susanna Drake" dark red period dress from *Raintree County*. (MGM, 1957) Dark red silk taffeta two-piece period dress with ivory, grey and red strip accents. No label. Worn by Elizabeth Taylor as "Susanna Drake" in the scene when she decides to run away in *Raintree County*. **\$3,000 – \$5,000**



400. Eva Marie Saint "Nel Gaither" red plaid period dress and hat from *Raintree County*. (MGM, 1957) Red plaid two-piece period dress with matching straw hat. Worn by Eva Marie Saint as "Nel Gaither" in the scene where the Professor is telling the group about the Raintree in the swamp and when she and Rod Taylor pick up Montgomery Clift on the side of the road after he went thru the swamp. Dress has handwritten label "1692 5133 Eva Marie Saint." Hat has handwritten label "#2 1692 Eva M. Saint." **\$1,500 – \$2,000**



401. Montgomery Clift "John Wickliff Shawnessy" jacket and pants from *Raintree County*. (MGM, 1957) Grey cotton blend jacket and ivory linen pants. Jacket has MGM label handwritten "Monty Clift 1692 5084." Pants have handwritten "M. CLIFT 1692." Piping on jacket has been removed. Worn by Montgomery Clift as "John Wickliff Shawnessy" in *Raintree County*. Jacket worn in the scene where he and Eva Marie Saint exchange Graduation presents at the beginning of the film. Pants worn in the scene where Monty runs against Lee Marvin in *Raintree County*. **\$2,000 – \$3,000**



402. Lana Turner "Constance MacKenzie" tan linen dress from *Peyton Place*. (TCF, 1957) Tan linen dress with self belt, three-quarter length sleeves. 20th Century Fox label handwritten "F04-17 L. TURNER." Belt has handwritten "F-04 L. Turner." Two pairs of high-heeled leather shoes. One pair is black with handwritten "F04 Lana Turner and stamped 94253." Navy pair has handwritten "F04 Lana Turner 6B 3-2099 50263." Worn by Lana Turner as "Constance MacKenzie" when she goes on a date with Lee Phillips and several other scenes. The shoes are from various scenes in *Peyton Place*. **\$600 – \$800**



403. Diane Varsi "Allison MacKenzie" floral blue dress from *Peyton Place*. (TCF, 1957) Blue floral printed dress with lace collar and cuffs. Includes a light blue satin ribbed bow. 20th Century Fox label handwritten "F04-79 D. VARS." Also included is a pair of black leather high-heels with handwritten "F04 D. Varsi." Worn by Diane Varsi as "Allison MacKenzie" in the house party scene in *Peyton Place*. Shoes used in a different scene. \$400 – \$600



404. *Jeanne Eagels* complete Lobby-Card Set of 8. (Columbia, 1957) Complete original set of Title-Card and (7) scene cards featuring Kim Novak and Jeff Chandler. A few scattered pinholes and other minor blemishes, generally Very Good. \$200 – \$300



405. Kim Novak "Jeanne Eagels" ornate show dress from *Jeanne Eagels*. (Columbia, 1957) Ornate silver satin show dress with silver chiffon overlay accented with strips of rhinestones. Worn in the sequence when Kim Novak "Jeanne Eagels" collapses on stage after being given a sedative to calm her nerves. No label. Lot comes with Kim Novak's under brassiere with pearl trimmed shoulder straps worn in the circus act harem sequence. Columbia Pictures label handwritten "Kim Novak." Also included is the exquisite harem costume adorned with strings of faux pearls, jewels and sequins; brassiere and skirt each have Columbia Pictures label handwritten "Photographic Double". Worn in the circus harem act when Jeanne is arrested for her "obscene and lewd" performance in *Jeanne Eagels*. \$3,000 – \$5,000



406. Kim Novak “Linda English” full-length skirt and sleeves from *Pal Joey*. (Columbia, 1957) Ivory taffeta skirt accented with gold embroidery and sequins, gold lame ribbon and three-layer pleated ivory chiffon cover. Includes pair of ivory chiffon sleeves with delicate lace trim. Interior Columbia cleaning tag. No labels. Worn by Kim Novak as “Linda English” on stage during an attempt at a provocative strip tease in *Pal Joey*. **\$600 – \$800**



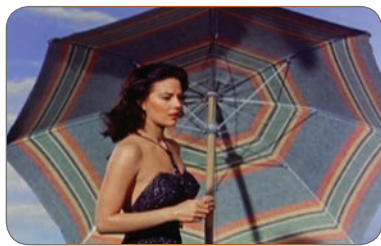
407. Kim Novak “Linda English” costume with Rita Hayworth “Vera Simpson” pants from *Pal Joey*. (Columbia, 1957) Black sateen pants with sequins on the outer seam and Columbia Pictures label handwritten “Kim Novak” and unique one-sleeve sateen corset with floral sequins and silk leaf detailing on the left shoulder. Columbia Pictures label handwritten “8407 Kim Novak” with strapless sequined bikini top with pink silk flower at center. Worn by Kim Novak as “Linda English” in the dream sequence at the end of the film when Novak and Hayworth dance in front of Frank Sinatra in *Pal Joey*. Lot comes with black sateen pants worn by Rita Hayworth as “Vera Simpson” in the same number with Columbia Pictures label handwritten “Rita Hayworth”. Also comes with unmarked duplicate pants for both Novak and Hayworth. **\$2,000 – \$3,000**



408. Marlon Brando "Lt. Christian Diestl" German officer's uniform jacket from *The Young Lions*. (TCF, 1958) Intricately detailed and authentic German officer's uniform jacket of green wool and green satin lining, worn by Marlon Brando as "Lt. Christian Diestl" in Edward Dmytryk's memorable anti-war film, *The Young Lions*. Bears internal Western Costume label "No. 2752-1/ Marlon Brando/ Chest 41 ½". **\$6,000 – \$8,000**



409. Dean Martin "Michael Whiteacre" US military officer's jacket from *The Young Lions*. (TCF, 1958) Army green wool military officer's jacket worn by Dean Martin as Michael Whiteacre in the officer club scene in *The Young Lions*. Western Costume label typed 2008-3 DEAN MARTIN #9 40 ½. Two military pins on lapels. **\$3,000 – \$5,000**



410. Natalie Wood “Marjorie Morgenstern” metallic weave black one-piece bathing suit from *Marjorie Morningstar*. (Warner Bros., 1958) Heavy black stretch fabric with silver metallic interweave, one-piece vintage “Catalina” bathing suit, worn by Natalie Wood in her first “adult” role, *Marjorie Morningstar*. **\$3,000 – \$5,000**



411. Shirley MacLaine “Ginnie Moorehead” sleeveless V-neck “Kitty-Cat” print dress from *Some Came Running*. (MGM, 1958) Signature gray silk sleeveless V-neck with bows at shoulders and cleavage, in a playful “Kitty-Cat” print, worn by Shirley MacLaine as “Ginnie Moorehead” in *Some came Running*. This is the first of the so-called “Rat-Pack” films which featured two or more of the Frank Sinatra/ Dean Martin/ Shirley MacLaine/ Sammy Davis Jr., / etc. crew. Internal tag reads: “1741-512/ Shirley MacLaine”. **\$2,000 – \$3,000**



412. Leslie Caron "Gigi" iconic signature plaid "schoolgirl" complete outfit including cape and hat from *Gigi*. (MGM, 1958) This memorable film won nine Oscars, including best costume design for Cecil Beaton. Offered here is the most iconic and recognizable complete outfit for the star, Leslie Caron, in the title role. From the time she is introduced on screen, and for the next 24 minutes of screen time, we see her only in this delightful combination of a green and red plaid jacket with green braid frog closures, matching pleated skirt, off-white blouse with lace trim collar and tux pleat front, plus the original straw hat labeled "Leslie Carron" (sic) and finally, the magnificent green wool coat with capelet over shoulders, brown satin lining and green braid trim. In this outfit, worn with and without the coat, we (and Louis Jourdan as her suitor) learn to know and love this girl Gigi before she then begins to dress as an adult later in the film. **\$15,000 – \$20,000**



413. Louis Jourdan "Gaston Lachaille" black three-piece tails suit from *Gigi*. (MGM, 1958) Pants with black-chain piping first worn by Hurd Hatfield in the title role for *The Picture of Dorian Gray*, then combined with the vest for some unspecified actor in the 1949 *Words and Music*, then finally re-purposed by MGM again (the epitomé of creative recycling) by adding the tail-coat for Louis Jourdan as "Gaston Lachaille" in *Gigi*. Tailcoat bears maker's label "Maurice Breslave, Paris" and is inscribed inside sleeve "L.J. #2" and "L. Jourdan"; vest bears MGM label "1427-5068/ 42"; pants bear MGM label "H. Hatfield/ 143578230 ½ 39". **\$2,000 – \$3,000**



414. Louis Jourdan "Gaston Lachaille" three-piece gray suit, tie, collar, and black top hat from *Gigi*. (MGM, 1958) Three-piece suit worn by Louis Jourdan as "Gaston Lachaille" in *Gigi*. Jacket bears maker's label "Maurice Breslave, Paris" and sleeve marking "D-A" and "14"; vest is marked "L.J. 13" and "ch Jourdan"; pants are marked "L.J. #13"; and vintage fur-felt top hat is size 7 ¼ and marked inside "L.J." A key costume worn throughout the sequence when he realizes he is in love with Leslie Caron "Gigi." **\$3,000 – \$5,000**



415. Eva Gabor “Liane d’Exelmans” three-piece sienna wool button-front suit with capelet, muff, and tie from *Gigi*. (MGM, 1958) Exceptionally fashioned three-piece sienna-colored wool formal suit of button-front “jacket” top, floor-length heavy skirt with large bow decorations, a small capelet, matching bowtie, and hand-muff with matching bow decoration. Worn by Eva Gabor as “Liane d’Exelmans” in the ice-skating scene with Jacques Bergerac in *Gigi*. Jacket and skirt both bear internal “Les Costumes de Paris” labels, and are both marked “Eva Gabor” as is capelet. **\$800 – \$1,200**



416. Isabel Jeans “Aunt Alicia” rose raw silk gown with lace inserts from *Gigi*. (MGM, 1958) Elegant and very proper gown worn by Isabel Jeans as Gigi’s very proper and well-to-do “Aunt Alicia,” who Gigi is sent to for ladyhood training. Bears internal “M. Berman, Ltd. Leicester Sq./ Miss Isabel Jeans” label. Minor wear and separation at underarms and shoulder tops. **\$800 – \$1,200**



417. Isabel Jeans "Aunt Alicia" satin bed coat from *Gigi*. (MGM, 1958) Short satin bed coat with 13-button closure at the front, embroidered leaf design, lace cuffs and integral lace head cover and tulle undervest with satin collar. Worn by Isabel Jeans as "Aunt Alicia" in the scene when she discovers that Louis Jourdan "Gaston" left his girl-friend Eva Gabor "Liane." Both pieces with M. Berman Ltd. label, one typewritten, the other handwritten, "Miss Isabel Jeans." Exhibits fading; otherwise, excellent screen-worn condition. **\$400 – \$600**



418. Hermione Gingold "Madame Alvarez" black gabardine suit from *Gigi*. (MGM, 1958) Floor-length black gabardine two-piece suit. Worn by Hermione Gingold as "Madame Alvarez" in *Gigi*. With internal label "M. Berman, Ltd. Leicester Sq./ Hermione Gingold". **\$400 – \$600**



419. Charlton Heston "Judah Ben-Hur" tunic and cape for royal procession into Rome from *Ben-Hur*. (MGM, 1959) Complete ceremonial costume worn by Charlton Heston for Judah Ben-Hur's processional entry into Rome for presentation to Caesar. Beige wool tunic with navy trim and copper bullion embroidery in checkerboard design, navy heavy wool cloak with lions head clasp, hammered metal wrist collars. Internal Simmons & Co. labels read "Mr. Charlton Heston, #5-A Ben-Hur" and "3-A, 753".
\$20,000 – \$30,000





420. Stephen Boyd "Messala" elaborate ceremonial metal armor and leather tunic and short sword from *Ben-Hur*. (MGM, 1959) Elaborate ceremonial metal breast-plate made of steel and brass with grey and red suede skirt adorned with metal decorations. No label. Includes ornate metal-handled short sword (27" including sheath) in pewter-colored metal and wrapped brass sheath, bearing a symbol of a wreath surrounding an eagle clutching two snakes. Sword blade bears marking "CC7". Worn by Stephen Boyd as "Messala" in scene where Heston is apprehended by Roman soldiers during the procession in *Ben-Hur*. \$20,000 – \$30,000





421. Stephen Boyd "Messala" mauve leather tunic with crimson leather piping from *Ben-Hur*. (MGM, 1959) Constructed entirely of heavy quilted leather, lined with cream calfskin, leather felt-lined girdle tassels finished with heavy brass decorations, piping of crimson leather.
\$4,000 – \$6,000



422. George Relph "Caesar" monumental tangerine silk and gold-lamé lined cape from *Ben-Hur*. (MGM, 1959) Extraordinary royal cape worn by George Relph as "Tiberius Caesar", seated on his throne in the public dais while receiving Jack Hawkins and Charlton Heston into Rome, in *Ben-Hur*. Exterior is tangerine silk with gold embroidery, and interior is entirely gold-thread lamé. \$4,000 – \$6,000



423. Duncan Lamont "Marius" interlocking torso armor of hand-hammered metal and black suede from *Ben-Hur*. (MGM, 1959) Hand-hammered and riveted, silvered-copper front and rear interlocking torso armor with black suede arm and groin tassels, finished with brass-colored decorations. Designated inside as character "Marius". \$8,000 – \$12,000



424. Roman Guard complete uniform with tunic, tangerine cape and brush-top copper helmet from *Ben-Hur*. (MGM, 1959) Complete Roman Guard uniform of ivory chintz tunic with tangerine trim, large tangerine cape, black leather belt with floral metal buttons, and elaborate hand hammered copper helmet with stiff brush-top of tangerine bristle, seen in Heston and Hawkins procession into Rome. One copper chin-strap has come loose from its mounting point and is retained within. \$800 – \$1,200



425. Royal Guard interlocking torso armor of hand-hammered metal and crimson suede from *Ben-Hur*. (MGM, 1959) Hand-hammered and riveted, silvered-copper front and rear interlocking torso armor with crimson suede arm and groin tassels, embellished on front with elaborate royal crest of hand-hammered brass depicting a female angel atop charging horses. Character's name may be "Eoponius" as this has been scored out within, though it is attributed to a member of Messala's royal guard. Nearly all tassel embellishments are missing. **\$8,000 – \$12,000**



426. Interlocking torso armor of hand-hammered metal and navy suede from *Ben-Hur*. (MGM, 1959) Hand-hammered and riveted, silvered-metal front and rear interlocking torso armor with navy suede arm and groin tassels, finished with brass-colored rectangular decorations. Designated inside with indecipherable character name, and both pieces retain their "E.Rancati & Co." manufacture labels, and both are also marked "96T MGM". Front is decorated with hammered brass fleur-de-lis. **\$6,000 – \$8,000**



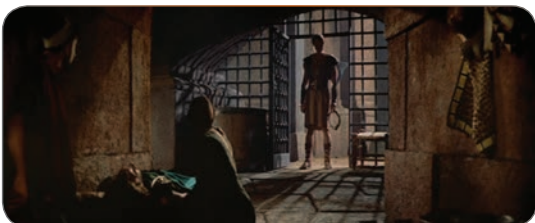
427. Jack Hawkins "Quintus Arrius" plumed ornate Roman helmet and gold-colored sandals from *Ben-Hur*. (MGM, 1959) Hand-hammered and riveted metal helmet with Fleur-de-lis metal appliques and ivory ostrich feather brush top, and decaying foam and leather sizing insert, which bears a simple tag "404". Together with gold-colored custom made sandals marked inside "Arrius Ch. 7". Worn by Jack Hawkins as "Quintus Arrius" in *Ben-Hur*. \$4,000 – \$6,000



428. Hand-hammered metal Charioteer helmet and Royal Guard plumed helmet from *Ben-Hur*. (MGM, 1959) Hand-hammered and soldered metal helmet with twisted wire and ball outline and striped paint décor for unidentified chariot-race driver. Marked inside "J88". Together with a hand-hammered and riveted metal helmet with Fleur-de-lis metal appliques and black ostrich feather brush top worn by a member of the Royal Guard on Caesar's dais in the procession into Rome in *Ben-Hur*. \$300 – \$500



429. Jack Hawkins "Quintus Arrius" lace-up high sandal boots with faux-leopard trim from *Ben-Hur*. (MGM, 1959) Custom-made 13" high medium brown suede leather lace-up sandal-boots with light leather trim in Fleur-de-lis pattern and faux leopard tops, one of which retains its lion-head decoration, worn by Jack Hawkins as "Quintus Arrius" in *Ben-Hur*. \$300 – \$500



430. Charlton Heston lace-up high sandal boots from *Ben-Hur*. (MGM, 1959) Custom-made 13" high dark brown leather lace-up sandal-boots from *Ben-Hur*, attributed to Charlton Heston. \$400 – \$600



431. Pair of golden chairs attributed to *Ben-Hur*. (MGM, 1959) Tarnished copper-colored fiberglass and wood "scoop" chairs (2) decorated with Greco-Roman tableaux attributed to the 1959 version of *Ben-Hur*. Marked inside "MGM 16" and "28". \$600 – \$800



432. Sam Jaffe "Simonides" wool robe from *Ben-Hur*. (MGM, 1959) Ivory, tan, and orange wool striped robe worn by Sam Jaffe as "Simonides" in *Ben-Hur* with internal tags (overlaid each other, in descending order): SIMONIDES.#1.3; SIMONIDES. I; and MGM label "P. Cavanaugh 1658-4107" because this wardrobe article had been previously used for the character "Tobiah" in MGM's *The Prodigal*. \$2,000 – \$3,000



433. Hugh Griffith "Sheik Ilderim" royal caftan from *Ben-Hur*. (MGM, 1959) Heavy linen caftan with vertical medium and dark rose print, heavily embroidered with beads and metallic thread, worn by Hugh Griffith as "Sheik Ilderim" while entertaining Charlton Heston in the desert oasis tent. Internal Simmons & Co. label reads: "HUGH GRIFFITH #3 The Tent". \$2,000 – \$3,000



434. Elaborate two-part leather chariot racer outfit from *Ben-Hur*. (MGM, 1959) Full two-part Roman period outfit of green leather, worn by character name "Metellus", one of the principal Chariot racers in *Ben-Hur*; he is the one sabotaged by Steven Boyd and graphically crushed to death beneath other chariots. Includes sandals.
\$2,000 – \$3,000



435. Ornate short sword in black and brass sheath from *Ben-Hur*. (MGM, 1959) Ornate faux-ivory and hardwood handled short sword (29" including sheath) in black leather and hammered brass sheath from *Ben-Hur*.
\$400 – \$600



436. Corinthian driver leather helmets (2) plus pair of shin guards from *Ben-Hur*. (MGM, 1959) Leather Corinthian driver helmets with distinctive airmail design, painted gray, from *Ben-Hur* and possibly other MGM epic films. Worn by the drivers who lead the chariot racers onto the field. (Two matching, just one is pictured). Together with tan leather-covered fiberglass shin guards with leather leg straps worn by a charioteer in *Ben-Hur*, marked internally "Logan Costume Co". \$400 – \$600



437. *Ben-Hur* special Charlton Heston portrait one-sheet. (MGM, 1959) Specially printed in Italy for U.S. premiere/ roadshow first-run screenings of this epic film. Dated 7/59 and printed with a vivid chromograph process. Linen-backed with virtually no restoration having been required, Very Fine to Near Mint. \$300 – \$500

438. *Ben-Hur* 1969 re-release U.S. six-sheet poster signed by Charlton Heston. (MGM, 1959/ 1969) Linen-backed 78" x 81" U.S. six-sheet poster for the 1969 reissue of this highly awarded epic film starring Charlton Heston, and signed by him. This example is backed for preservation without retouching. Fine to Very Fine. \$300 – \$500



439. Valles costume sketch for Sam Jaffe from *Ben-Hur*. (MGM, 1959) Original costume design sketch by Valles accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Sam Jaffe as "Simonides" wearing turban, robes and sandals. Signed Valles at the lower right and notated "Simonides" at the upper left corner. \$600 – \$800



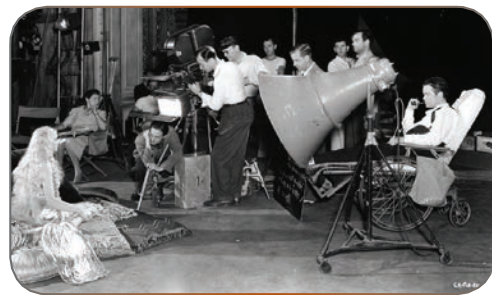
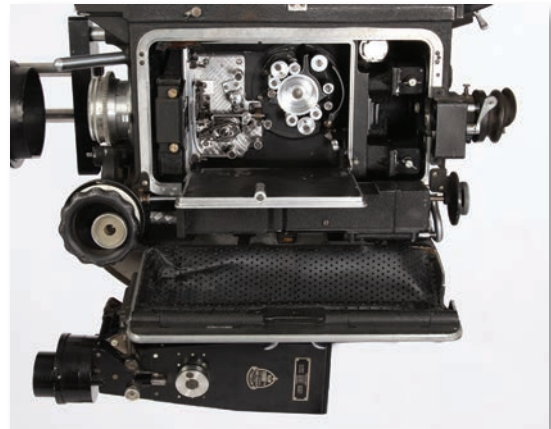
440. Seven gold Caryatids used at the Academy Awards. Seven fiberglass Caryatids used at the 1960s/1970s Academy Awards. These were lining the red carpet as you entered. Figures measures 83" tall on a 24"x24" base. A few have chips and missing paint. Special shipping arrangements will apply. **\$2,000 – \$3,000**



441. Mitchell Model DC-70 70mm motion picture circa 1960. Mitchell Model DC-70 70mm motion picture camera serial number 100 from the 1960s. One 70 mm 1000 ft. magazine. No lenses, no motor. Display only. Missing parts. Special shipping arrangements will apply. **\$4,000 – \$6,000**



442. Mitchell BNCR 35mm motion picture camera circa 1960. Mitchell BNCR Blimped 35mm motion picture camera from the 1960s. Two 1000 ft. magazines. Spinning mirror reflex view finder. Two different matte box sets. Two motors – Cinema Products and Mitchell crystal sync motors. Seven original cases. Fully functional. Special shipping arrangements will apply. **\$10,000 – \$15,000**



443. Worrall gear head and "Sputnik" camera dolly/tripod. Precisely engineered early 1950s Worrall gear head with full control for tilt and pan and mounted on a unique "Sputnik" camera dolly/tripod constructed of cast aluminum on large casters. This style dolly was the predecessor to the Elemack Spyder dolly. Measures 40 in. tall x 46 in. wide at the base and weighs approx. 150 lbs. Special shipping arrangements will apply. **\$2,000 – \$4,000**



444. Joanne Woodward “Mary St. John” sheer black bugle bead gown by Travilla for *From the Terrace*. (TCF, 1960) Sheer black chiffon gown entirely strung with black bugle beads, worn by Joanne Woodward as “Mary St. John” in a cocktail party scene for *From the Terrace*. Internal TCF label marked “K 02 J. Woodward” and Travilla has affixed his own couture label as well. A bit of unraveling of beading, though generally Very Fine as screen-worn. **\$600 – \$800**



446. Marlon Brando “1st Lt. Fletcher Christian” grey satin quilted robe from *Mutiny on the Bounty*. (MGM, 1962) Grey satin quilted robe with red satin lining. No label. One sleeve has pink stain. Worn by Marlon Brando as 1st “Lt. Fletcher Christian” in his ship’s cabin enjoying a good book and his pipe in *Mutiny on the Bounty*. **\$2,000 – \$3,000**



445. Buddy Ebsen “Doc Golightly” cowboy hat from *Breakfast at Tiffany’s*. (Paramount, 1961) Tan cowboy hat made by Stetson. Stamped Made by Stetson Especially for BUDDY EBSEN. Worn by Buddy Ebsen as “Doc Golightly” when he visits Holly to convince her to come home with him in *Breakfast at Tiffany’s*. **\$800 – \$1,200**



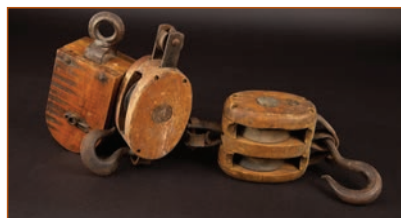
447. Tim Seely "Midshipman Edward 'Ned' Young" naval outfit from *Mutiny on the Bounty*. (MGM, 1962) Dark blue wool naval military coat, ivory wool vest with naval buttons and two ivory wool pantaloons. Coat and vest have MGM label handwritten "T. Seely 1769 38." Pantaloons have MGM label handwritten "Tim Seely 1769 27" and other has MGM label handwritten "Seely." Worn by Tim Seely as Midshipman Edward 'Ned' Young in *Mutiny on the Bounty*. **\$1,200 – \$1,500**



448. Plain wooden chest from *Mutiny on the Bounty*. (MGM, 1962) Antique hand-hewn varnished oak seafaring chest with rope handles, screen-used in the 1962 *Mutiny on the Bounty*. 39" x 19" x 17" with quilt-pattern fabric lining inside (added later). **\$400 – \$600**



449. Marlon Brando "1st Lt. Fletcher Christian" Grey period outfit from *Mutiny on the Bounty*. (MGM, 1962) Grey corduroy and silk brocade jacket and vest, grey lace dickie, grey satin ribbed pantaloons and grey felt hat with silver metal buckle. Grey suede period shoes with silver metal filigree buckles. No labels. Worn by Marlon Brando as "Lt. Fletcher Christian" in the opening scene boarding the ship in *Mutiny on the Bounty*. **\$3,000 – \$5,000**



450. Naval coat, (2) vests and (3) pulleys from *Mutiny on the Bounty*. (MGM, 1962) Dark blue wool naval military coat and two ivory wool vests with naval buttons. Coat has Western costume label handwritten "2590 TI Bob Lawson 42 Lieu" and "Ed Byrne #2." Coat lining is damaged. Worn by Eddie Byrne as John Fryer. One vest has MGM label handwritten "A. Callow 1769." Other vest has MGM label handwritten "K. McConnell" worn by Keith McConnell as "James Morrison." Three wood and cast iron pulleys - two single and one double from 1962 *Mutiny on the Bounty*. \$400 – \$600



451. Trevor Howard "Captain William Bligh" naval outfit from *Mutiny on the Bounty*. (MGM, 1962) Dark blue and ivory wool naval military coat, ecru cotton shirt with ruffles and ivory wool pantaloons. Coat has no label. Shirt has Machin label with TH initials handwritten "16." Pantaloons have MGM label handwritten "T. Howard 1769 33 1/2." Worn by Trevor Howard as "Captain William Bligh" from *Mutiny on the Bounty*. \$3,000 – \$5,000



452. Marlon Brando "1st Lt. Fletcher Christian" complete naval outfit with extra parts from *Mutiny on the Bounty*. (MGM, 1962) Dark blue wool coat with ivory vest insert, ivory wool vest with naval buttons, two pairs of ivory cotton pantaloons, two black wool felt hats with brass buttons, white linen shirt, and two pairs of cotton canvas pants with front buttons. Coat has MGM label handwritten "M. Brando 1769 7 41 1/2." Vest has MGM label handwritten "M. Brando 1769 42." One pantaloons has MGM label handwritten "M. Brando 1769 31 1/2." Second pair has Western costume label typed "77-2710-3 M. Brando ch #12 30 30 1/2" - has holes and is distressed. One hat has M. Berman Ltd. Label handwritten "Brando." Other has handwritten "Brando." Linen shirt has Machin label with initials MB. Pants have MGM label handwritten "M. Brando 1769 33 1/2 30." One pair heavily soiled. Worn by Marlon Brando as 1st Lt. Fletcher Christian in *Mutiny on the Bounty*. Linen shirt and two pairs of canvas pants not used in final film. \$6,000 – \$8,000



453. James Stewart "Linus Rawlings" suede leather trapper tunic and pants and hat from *How the West Was Won*. (MGM, 1962) Suede leather tunic and pants with fringe along the outer seams, tunic with drawstring closure and fringed design of dyed wound red and yellow cord on the chest. Pants are handwritten inside the waistband, "J. Stewart." Worn by James Stewart in his portrayal of the plucky trapper "Linus Rawlings" during the opening scenes of the film with the Prescott family. Includes reproduction deer skin moccasin boots, pouch with bone button, horsehair tassels and bowie knife in a beaded sheath on a leather belt added to round out the display. Tunic is slightly faded at the neck and exhibits a 1 ½ in. repaired tear on the center back. Pants exhibit a quarter-size repaired hole at the back of the lower right leg and a couple tiny holes on the lower back legs; otherwise, very good condition. \$8,000 – \$12,000



454. Gregory Peck "Cleve Van Valen" overcoat and plaid pants from *How the West Was Won*. (MGM, 1962) Rust brown wool two-button overcoat with plaid lapels and collar, brown and black plaid pants with internal MGM Studio label handwritten "G. Peck [prod#] 1777 [job#] 689 [waist] 33 1/2." Worn by Gregory Peck as "Cleve Van Valen" when he introduces himself to Debbie Reynolds "Lilith Prescott" and again when they arrive in El Dorado. Coat exhibits slight wear at the elbows, belt leather is broken off at the holes, a few tiny moth holes; otherwise, very good condition.
\$2,000 – \$3,000



455. Debbie Reynolds "Lilith Prescott" silk floral gown from *How the West Was Won*. (MGM, 1962) Crème silk floral gown with green, rose and puce colored velvet at the neckline and skirt. Zipper and hook-and-eye closure at the rear. Worn by Debbie Reynolds as "Lilith Prescott" while singing aboard the paddle steamer. Exhibits only a few tiny holes at the sleeves, slight yellowing of the fabric overall from age; otherwise, remains in excellent condition. **\$4,000 – \$6,000**



456. Gregory Peck "Cleve Van Valen" grey period suit and vest from *How the West Was Won*. (MGM, 1962) Grey double-breasted two piece period suit with greyish-blue double-breasted silk vest worn by Gregory Peck as "Cleve Van Valen" aboard the paddle steamer when he reunites with Debbie Reynolds "Lilith Prescott." All pieces with internal MGM Studios labels handwritten "G. Peck [prod #] 1777 [job #] 689" and pants additionally handwritten inside the waistband, "G. Peck." Faint dime-sized stain on the back of the coat's right sleeve; otherwise, excellent screen-worn condition. **\$2,000 – \$3,000**



457. Thelma Ritter "Agatha Clegg" blue silk gown from *How the West Was Won*. (MGM, 1962) Pale blue silk brocade gown with velvet and chiffon trim, bugle bead fringe at the cuffs and elaborate bead design at the shoulders, neckline and lower velvet trim. Zipper, snap and hook-and-eye closure at the rear. Worn by Thelma Ritter as "Agatha Clegg" while watching Debbie Reynolds "Lilith Prescott" perform the song aboard the paddle steamer. Exhibits only a trace of wear; otherwise, excellent screen-worn condition. **\$600 – \$800**



458. Debbie Reynolds "Lilith Prescott" pleated silk gown with lace overlay from *How the West Was Won*. (MGM, 1962) Stunning eggplant colored silk satin pleated period gown with intricate floral lace-over pattern, black chiffon at the collar, 15 buttons at the chest and bustle. Internal handwritten tag, "Bust 36, Waist 28." Worn by Debbie Reynolds as the elderly "Lilith Prescott" during the estate auction. Short tear to the lace-over at the waist; otherwise, in excellent screen-worn condition. **\$2,000 – \$3,000**



459. George Peppard "Zeb Rawlings" military jacket from *How the West Was Won*. (MGM, 1962) Navy blue stable jacket with small gilt buttons, yellow piping and pair of First Lieutenant cavalry shoulder straps. Features an internal Western Costume Co. label typewritten "2383, George Peppard, Chest 42, Sleeve 17 3/4" and handwritten "WCC #29" in white ink inside the collar. George Peppard was assigned to protect transcontinental railroad crews as "First Lieutenant Zeb Rawlings" and this military jacket was based on an enlisted model rather than an officer's version, which would have been more accurate for the character being portrayed. Fraying of piping at the lower hem; otherwise, excellent condition. **\$800 – \$1,200**

460. *How the West Was Won* original U.S. six-sheet poster. (MGM, 1962) Linen-backed original 84" x 84" U.S. road show six-sheet poster for this Cinerama western starring Debbie Reynolds. Fine overall with minor signs of handling after backing. \$300 – \$500



461. *How the West was Won* complete Lobby-Card Set of 8. (MGM and Cinerama, 1964) Complete near-mint Lobby-Card set of 8, featuring Debbie Reynolds, James Stewart, Gregory Peck, and others. \$200 – \$300



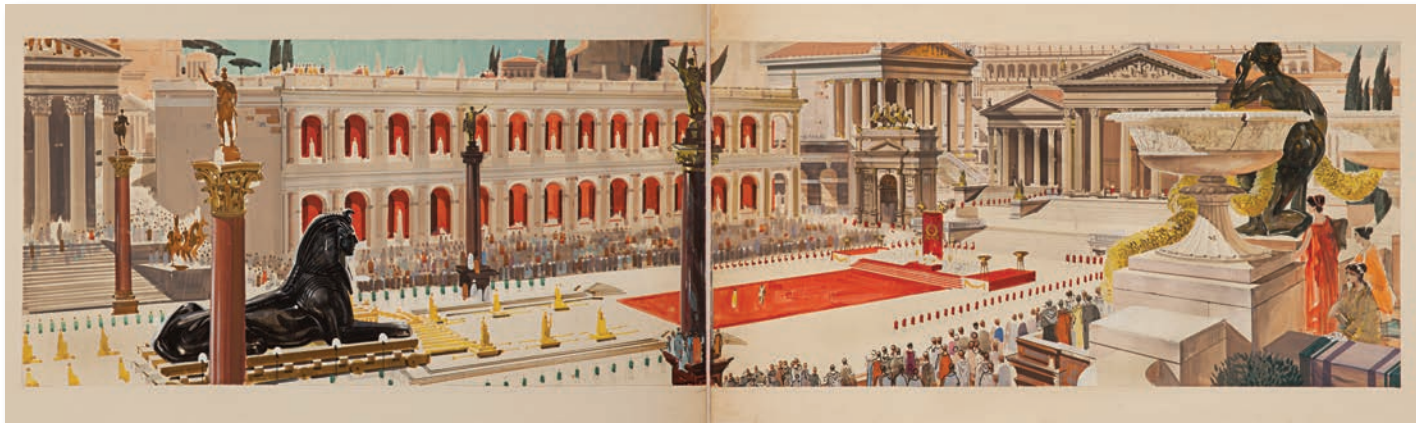
462. Walter Plunkett costume sketch for Debbie Reynolds from *How the West Was Won*. (MGM, 1962) Original costume design sketch by Walter Plunkett accomplished in pencil and gouache on an 11 ½ in. x 18 in. leaf of illustration paper, featuring Debbie Reynolds as "Lilith Prescott" wearing a gown of soft yellow, pink and green. Signed "Plunkett" at the lower right with pencil notation, "Debbie Reynolds - 'How the West Was Won'" along the lower edge. Slight waviness; otherwise, excellent condition. \$800 – \$1,200



463. *Cleopatra* large-scale original concept painting of Elizabeth Taylor “Cleopatra” in her Alexandria apartment from *Cleopatra*. (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink, gouache and tempera on a 17 ¾ in. x 37 ½ in. leaf of illustration paper affixed to a 30 in. x 40 in. illustration board, featuring Elizabeth Taylor “Cleopatra” in her Alexandria apartment. Twentieth Century-Fox production label at the lower right corner. Acquired from the Twentieth Century-Fox sale in 1971 with the notation, “20th 114-SK” on the verso. Exhibits dampstain at the lower margin, pinholes and corner wear. \$2,000 – \$3,000



464. *Cleopatra* large-scale original concept painting of Antony and Cleopatra on her royal barge by Ed Graves. (TCF, 1963) Large-scale original concept painting by Ed Graves accomplished in ink and gouache on a 20 in. x 40 in. (image is 16 in. x 36 in.) illustration board, depicting Cleopatra and Marc Antony aboard the royal barge. Signed by the artist at the lower right corner. Acquired from the Twentieth Century-Fox sale in 1971. Exhibits pinholes, chipping and corner wear. \$2,000 – \$3,000



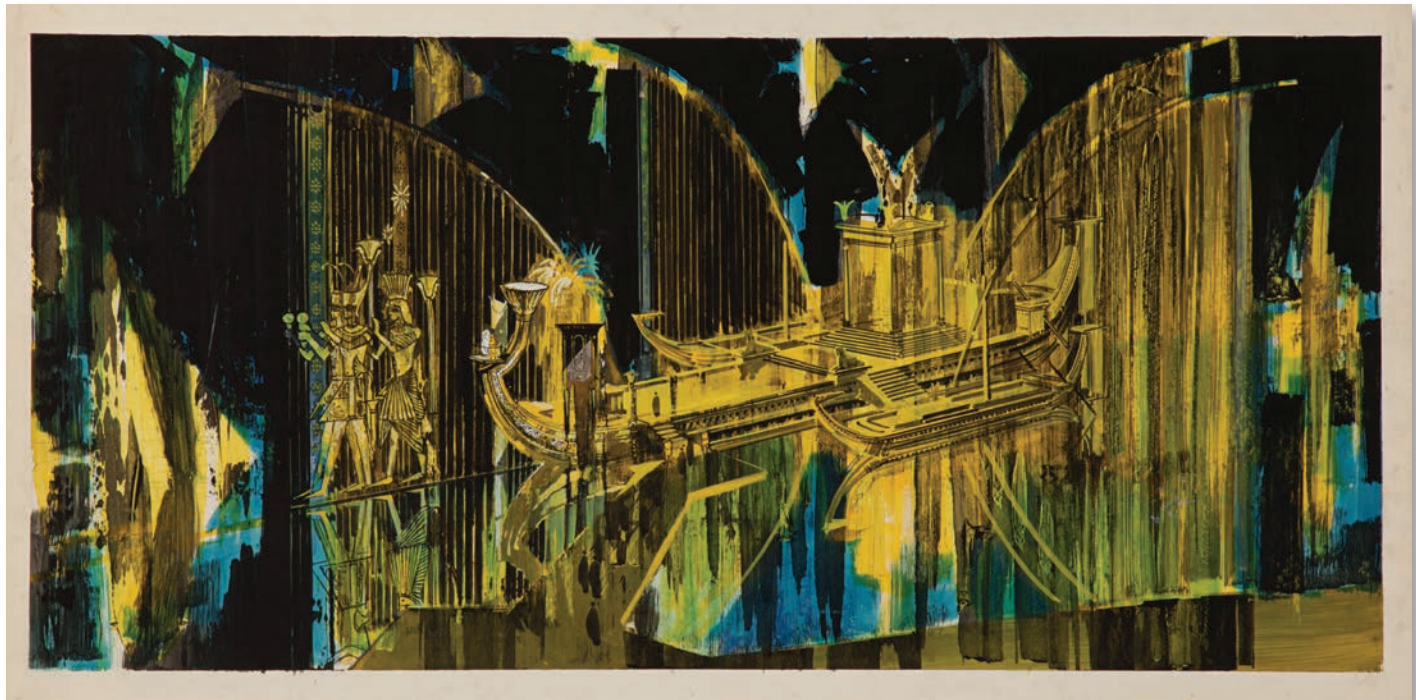
465. Cleopatra large-scale original concept painting on two boards, panorama of royal courtyard. (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink and gouache on two 15 ¾ in. x 31 ¼ in. leaves of illustration paper affixed to 30 in. x 40 in. illustration boards, featuring Elizabeth Taylor "Cleopatra's" grand entrance into the city of Rome before the seated Caesar and other dignitaries. Acquired from the Twentieth Century-Fox sale in 1971 with the notation, "20th 114-SK" on the verso. Exhibits pinholes, chipping and corner wear. **\$2,000 – \$3,000**



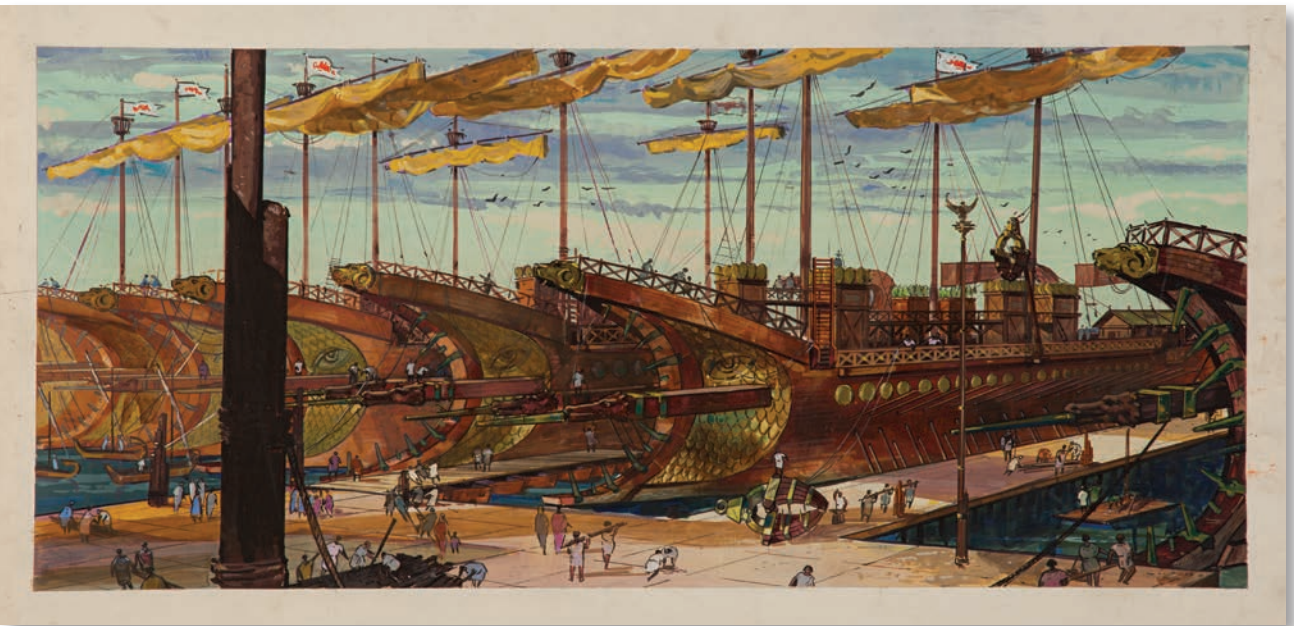
466. Cleopatra large-scale original concept painting on two boards, Egyptian galley in harbor by John DeCuir. (TCF, 1963) Large-scale original concept painting by John DeCuir accomplished in pencil, ink, gouache and tempera on two approx. 18 in. x 38 ½ in. leaves of illustration paper and affixed to two 30 in. x 40 in. illustration boards, depicting an ornate Egyptian galley docked in a harbor. Signed in pencil by the artist at the lower right corner. Acquired from the Twentieth Century-Fox sale in 1971 with the notation, "20th 117-SK" on the verso. Exhibits pinholes, chipping and corner wear. **\$2,000 – \$3,000**



467. Cleopatra large-scale original concept paintings (2) of throne room, and Alexandria procession. (TCF, 1963) Pair of large-scale original concept paintings accomplished in pencil, ink and gouache on approx. 18 in. x 38 ½ in. leaves of illustration paper and affixed to two 30 in. x 40 in. illustration boards, depicting Cleopatra's throne room and exterior view of Alexandria courtyard with Cleopatra seated. Twentieth Century-Fox production labels at the lower right corners, acquired from the Twentieth Century-Fox sale in 1971 with the notation, "20th 113-SK" and "20th 118-SK" on the verso. Exhibit pinholes, chipping and corner wear, one with faint dampstain along the lower margin. **\$2,000 – \$3,000**



468. *Cleopatra* large-scale original concept paintings (2) of royal barge, and a harbor scene by Duilio Savina. (TCF, 1963) Pair of large-scale original concept paintings by Duilio Savina accomplished in pencil, ink gouache and tempera on 30 in. x 40 in. illustration boards, depicting Cleopatra's barge in profile and an Egyptian galley docked in a harbor. One with Twentieth Century-Fox production label at the lower right corner, acquired from the Twentieth Century-Fox sale in 1971 with the notation, "20th 111-SK" on the verso. One signed by the artist at the lower right. Egyptian galley concept has additional 7 black & white production photographs on the verso depicting the island of Ischia where the harbor scenes were filmed. Exhibit pinholes, chipping and corner wear. \$2,000 – \$3,000



469. Cleopatra large-scale original concept paintings (3, on 4 boards) of a fiery sea-battle, and ships at harbor. (TCE, 1963)
 Three large-scale original concept paintings (one panoramic on two boards) accomplished in pencil, ink, gouache and tempera on approx. 17 in. x 36 in. leaves of illustration paper affixed to approx. 30 in. x 40 in. (one 20 in. x 40 in.) illustration boards, depicting "Cleopatra's" royal barge, ships being laden and prepared for sailing and a battle sequence at Actium. Double-pane barge painting with Twentieth Century-Fox production label at the lower right corner. Acquired from the Twentieth Century-Fox sale in 1971. Exhibit bumps to the corners and slight marginal wear. **\$2,000 – \$3,000**



470. Lot of six Roman and Egyptian standards and decorative medallion. Lot of six standards used in period productions. First one has a tulip motif made of wood painted gold measuring 76" tall and 17" wide. Second one is made of wood painted brown with an eagle sitting on a ball with the words "SPQR" underneath measuring 90" tall and 11" wide. The wings of the eagle are missing and there is paint loss. Third is made of wood painted gold adorned with red and white faux stones and gold trim around base measuring 64" tall and 12" wide. Fourth is made of wood painted gold with red paint accents measuring 64" tall and 12" wide. Fifth one is a serpent made of wood painted gold with red faux stones and gold trim around pole measuring 64" tall and 22" wide. Sixth one is a wooden tapestry holder with vintage red fabric and tassels measuring 103" tall and 14" wide. Also included is a hanging medallion in a tear-drop shape painted gold on board with red and yellow accents measuring 32" long, 18" wide with a 14" wooden handle. Bottom tip is bent and some edges missing. Special shipping arrangements will apply. **\$800 – \$1,200**



471. Cleopatra large-scale original concept paintings (3) as design models for Egyptian hieroglyphics. (TCF, 1963) Three large-scale original concept paintings accomplished in ink and gouache on leaves of illustration board measuring approx. 15 in. x 29 ½ in. to 15 in. x 40 in., featuring Egyptian hieroglyph designs for the Temple of Karnak. Acquired from the Twentieth Century-Fox sale in 1971 with the notations "20th 108-SK" on the verso. Exhibit bumps to the corners, dampstains and slight marginal wear. **\$2,000 – \$3,000**



472. Cleopatra original 1964 U.S. one-sheet poster. (TCF, 1964) Linen-backed though unrestored original 27" x 41" U.S. one-sheet poster for the Elizabeth Taylor/ Richard Burton film with artwork by Howard Terpning. Very Good overall. **\$200 – \$300**



473. Elizabeth Taylor signature royal ceremonial headdress from the 1963 *Cleopatra*. (TCE, 1963) Signature jeweled gold royal ceremonial headdress worn by Elizabeth Taylor as Cleopatra when she enters Rome with Caesar's son by her side. No label. Fragile condition. \$30,000 – \$50,000





474. Richard Burton "Mark Antony" gold embroidered off-white leather tunic and burgundy cape with short sword, by Nino Novarese for *Cleopatra*. (TCF, 1963) Ivory leather breast plate heavily decorated with brass appliques. Casa d'Arte Firenze label handwritten Antonio, R. Burton. Ivory leather under piece trimmed in gold metal and brass accents. Casa d'Arte Firenze Giuseppe Peruzzi label. Crimson gabardine wool tunic with gold leaf bullion design. No label. Crimson wool cape with gold bullion leaf design. Casa d'Arte Firenze label handwritten Cleopatra Marco Antonio Burton. Steel knife with red leather and brass holster measures 22 in. Worn by Richard Burton as "Mark Antony" during the scene where he refuses to kneel in Cleopatra's palace and other scenes in *Cleopatra*. \$20,000 - \$30,000



475. Pharaoh sedan-chair from the 1963 *Cleopatra*. (TCF, 1963) Dark gilt-colored carved and formed wood and metal Pharaoh's sedan-chair seen when young Pharaoh is brought to meet Caesar at the market day. 62" x 32" x 38", decorated with deities and standing lions, from the 1963 *Cleopatra*. Special shipping arrangements will apply. **\$2,000 – \$3,000**



476. Lot of four period Egyptian standards. Lot of four wooden standards painted gold with bases used in period productions. First one has a square grate with gold trim around pole measuring 109" tall and 14" base. Second is a half-moon shape with bursts of painted red and blue measuring 102" tall and 14" base. Third has curved half-circle with orange and blue faux stones and two large gold bullion tassels measuring 83" tall and 17" base. Fourth is a 14" base measuring 16" tall. Special shipping arrangements will apply. **\$400 – \$600**



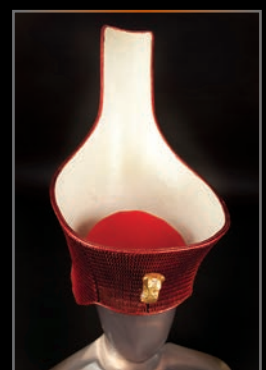
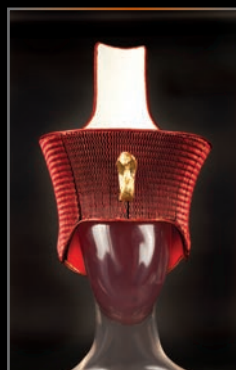
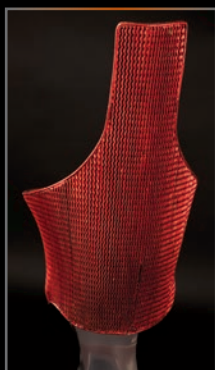
477 Miniature wooden model catapult from the war room in *Cleopatra*. (TCF, 1963) Detailed wooden prop miniature catapult (25" x 21" x 14") with string and wire fixtures which appears in *Cleopatra* and Antony's war room late in the film, as a war planning model. Includes extra throw arm. Special shipping arrangements will apply. **\$2,000 – \$3,000**



478. Monumental “bird figure” gilt wig-shelf stands with decorated base from the 1963 *Cleopatra*. (TCE, 1963) Large gilt-painted wood and fiberglass shelf stands and monumental base with Egyptian falcon decoration, which appears in numerous scenes of Cleopatra’s dressing room holding her wig and headdress collection. Glass shelves as seen in film are not present. Special shipping arrangements will apply. **\$4,000 – \$6,000**



479. Elizabeth Taylor "Cleopatra" red crown and royal dome from *Cleopatra*. (TCF, 1963) 16" high red-painted backed material with felt lining and sculpted cobra emblem which Elizabeth Taylor wears first in this state while her brother is still in power, then is crowned sole ruler of Egypt by Caesar in a ceremony which places the elaborate dome of broken-mirror pieces and faux emerald. Crown is in excellent overall condition apart from a golden ball missing from top of cobra emblem, and dome is overall fine with a few signs of handling. \$8,000 - \$12,000





480. Monumental gold-painted "Anubis" figure from *Cleopatra*. (TCF, 1963) Gold-painted fiberglass "Anubis" deity figure, 69" x 33" x 22" from *Cleopatra* seen in her private worship chamber. Special shipping arrangements will apply. \$2,000 – \$3,000



481. Monumental gold-painted female offering figure from *Cleopatra*. (TCF, 1963) Gold-painted fiberglass statue of female offering figure, 70" x 24" x 22", from *Cleopatra*. Special shipping arrangements will apply. \$2,000 – \$3,000



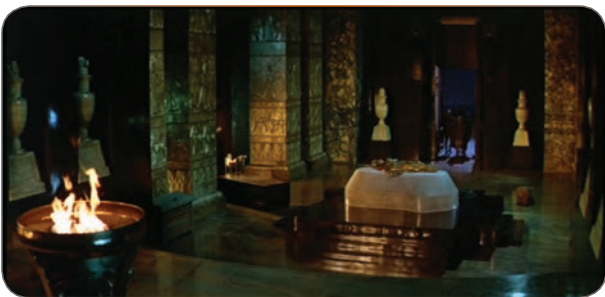
482. Pair of monumental gold-painted urns from *Cleopatra*. (TCF, 1963) Gold-painted fiberglass standing urns (2) with triangular bases and birdbath-like bowls, 56" x 26", from *Cleopatra*. Special shipping arrangements will apply. **\$800 – \$1,200**



484. Lot of four Roman shields from the 1963 *Cleopatra* including Richard Burton's hero prop shield. (TCF, 1963) Vacuum-formed plastic (for the flexible hero shield) and fiberglass construction for the others, with detail painting. Richard Burton's hero shield, which he beats with his sword to rally his troops, bears the lion's head emblem in center, and shows distress from its particular type of use in the film. All are 22" x 39" in size. **\$600 – \$800**



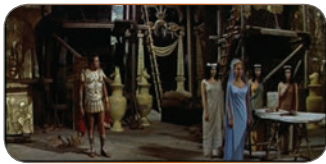
483. Collection of small amphorae, jewelry, and elaborate primitive telescope from *Cleopatra*. (TCF, 1963) Collection of screen-used objects from the 1963 version of *Cleopatra*, including: elaborate brass hand-held telescope device, presumed used to survey the battle at sea; two 5" amphorae, one with lid; three hand-blown glass bottles, two with stoppers; two pieces costume jewelry; simple brass headpiece which likely held flowers or feathers; and most identifiably, the bath sponge which Richard Burton uses playfully in Elizabeth Taylor's sunken bath (Handle is original, sponge piece replaced later). Various studio markings on some, most notably the telescope: "20-C-FOX 32-2-41441". **\$600 – \$800**



485. Monumental gold-painted "Thoth" figure from *Cleopatra*. (TCF, 1963) Gold-painted fiberglass "Thoth" deity figure, approx. 60" x 30" x 22" from *Cleopatra* seen in her private worship chamber. Special shipping arrangements will apply. **\$2,000 – \$3,000**



486. Monumental gold-painted "Horus" figure from *Cleopatra*. (TCF, 1963) Gold-painted fiberglass "Horus" deity figure, approx. 60" x 30" x 22" from *Cleopatra* seen in her private worship chamber. Special shipping arrangements will apply. **\$2,000 – \$3,000**



487. Lot of (4) monumental earth-colored Canopic jars from *Cleopatra*. (TCF, 1963) Lot of earth-colored fiberglass standing Canopic jars (4) approx. 60" x 24" with various deity heads from *Cleopatra*. Special shipping arrangements will apply. \$2,000 – \$3,000



488. Enormous fiberglass scarab painted with gold Hieroglyphics from *Cleopatra*. TCF, 1963) Approx. 8ft. x 6ft. x 3 ft. fiberglass scarab beetle painted with gold Egyptian hieroglyphics which appears in a few scenes of *Cleopatra*, and reportedly other TCF Egyptian-themed films. Special shipping arrangements will apply. \$2,000 – \$3,000



489. Elizabeth Taylor “Cleopatra” decorated make-up chest with porcelain vials intact from *Cleopatra*. (TCF, 1963) Elaborate. Intricately detailed make-up chest from Cleopatra’s boudoir, complete with 8 porcelain gold-glazed vials with lids in large sliding drawer (one has small break but piece is contained) plus a handful of make-up implements. A handsome and remarkable artifact which could easily be put to practical and decorative use. 15” x 10” x 9” in excellent overall condition, and retains the original Sotheby Parke Bernet auction ID tag inside. **\$6,000 – \$8,000**



490. Elizabeth Taylor’s “Cleopatra” Royal sedan chair from *Cleopatra*. (TCF, 1963) Large gilt-painted ram’s head-decorated settee sedan chair used to hand-carry Elizabeth Taylor in *Cleopatra*. Top as seen in film has been removed for presumed re-use in other productions, and seat has been re-upholstered. Special shipping arrangements will apply. **\$12,000 – \$15,000**



491. Jesse Pearson “Conrad Birdie” tiger-striped dressing robe from *Bye Bye Birdie*. (Columbia, 1963) Worn by Jesse Pearson in the title role as the flamboyant and charismatic rock and roll star being drafted into the army, based very closely (from a humorous perspective) on the reaction of hundreds of thousands of teenage female fans to the induction of Elvis Presley a few years before. With two identical matching belts, and Internal label “Machim Shirtmakers”, Columbia Studio cleaning tag, and elaborate embroidery in chest pocket “Birdie”, though layered over for final screen use. \$400 – \$600



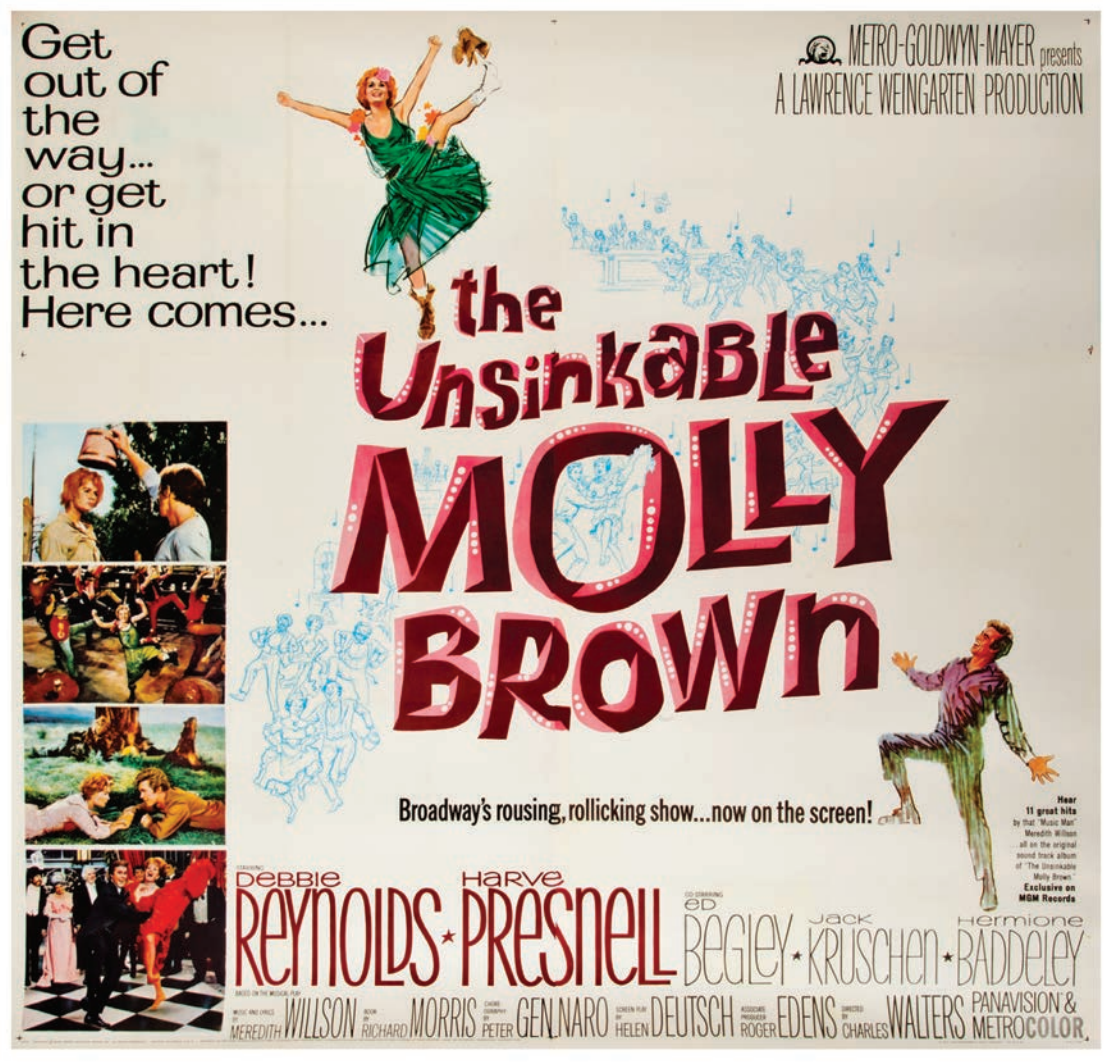
492. Janet Leigh “Rosie DeLeon” two-piece fringed goldenrod “cooch dance” costume from *Bye Bye Birdie*. (Columbia, 1963) To bring boyfriend Dick Van Dyke’s attention back to her previously subdued sex appeal, Janet Leigh as “Rosie DeLeon” wears this skimpy and rather revealing two-piece goldenrod yellow, long-fringed halter and brief for a most remarkable “cooch” dance. Easily one of the most enticing costumes Miss Leigh was privileged to wear in her long and impressive career. Halter bears internal Columbia Pictures label marked “Janet Leigh #4” and brief is merely hand-marked “#2”. \$4,000 – \$6,000



493. Nancy Kovack "Medea" seduction-dance gown from *Jason and the Argonauts*. (Columbia, 1963) Heavy silk metallic-weave Egyptian-style gown with irregular purple rectangle print, heavily encrusted in wide bands of beetle-shaped purple beads. Worn by Nancy Kovack as "Medea" in a surprisingly sexy seduction dance for Jason in *Jason and the Argonauts*. Internal label with a circled "4". \$6,000 – \$8,000



494. Bette Davis "Charlotte" Ivory chiffon dress with simulated blood stains from *Hush...Hush, Sweet Charlotte*. (TCF, 1964) Ivory chiffon three tiered gown with simulated blood stains on front. No label. Worn by Bette Davis as "Charlotte" when she enters the party after discovering her beau's body in *Hush...Hush, Sweet Charlotte*. \$4,000 – \$6,000



495. *Unsinkable Molly Brown* original U.S. six-sheet poster. (MGM, 1964) Linen-backed original 78" x 81" U.S. six-sheet poster for one of the finest performances on screen by Debbie Reynolds, and made especially poignant by the fact that this (and all the other posters offered here) is from her own personal collection. Very Fine to Near Mint with a minimum of retouching. \$200 – \$300



496. Collection of original posters and lobby cards from *Unsinkable Molly Brown*. (MGM, 1964) Complete U.S. lobby card set of eight, U.S. 27" x 41" one-sheet poster, and 14" x 36" insert poster, all for the Debbie Reynolds-starring musical *Unsinkable Molly Brown*, and from her personal collection. Very Fine overall. \$200 – \$300



497. Debbie Reynolds "Molly Brown" pale green elaborately beaded silk gown from *The Unsinkable Molly Brown*. (MGM, 1964) Pale green silk gown with elaborately patterned bodice of rhinestones, faux mother of pearl and bugle beads. Zipper, hook-and-eye and snap closure at the rear. Worn by Debbie Reynolds as "Molly Brown" during her birthday celebration party on her European tour. It exhibits slight bead loss, some tears to the chiffon along the left leg; otherwise, in excellent condition. **\$3,000 – \$5,000**



498. Debbie Reynolds "Molly Brown" taupe silk gown from the European royalty scene in *The Unsinkable Molly Brown*. (MGM, 1964) Taupe silk gown of floral brocade and tulle with lace bust embellished with crystal jewels and rhinestones on the bodice and pink chiffon across the torso and at the back. Zipper and hook-and-eye closure at the rear. Worn during the European royalty party and culminating in the memorable dance sequence and ballroom brawl. In excellent screen-worn condition. **\$3,000 – \$5,000**

499. Original concept artwork for Debbie Reynolds' "Molly Brown" luxurious bedroom from *The Unsinkable Molly Brown*. (MGM, 1964) Original concept scene painting accomplished in pencil, gouache and tempera on a 13 ½ in. x 22 ½ in. leaf of illustration paper and mounted to an 18 ½ in. x 26 ½ in. illustration board, depicting Debbie Reynolds as "Molly Brown" entering her lavishly appointed bedroom. Upper right corner of mount missing, tear at the lower center mount, artwork is not affected. \$400 – \$600



500. Debbie Reynolds "Molly Brown" wool period dress from *The Unsinkable Molly Brown*. (MGM, 1964) Brown wool full-length period dress with black velvet collar, vertical piping, 23 hook-and-eye closures along the front and tasseled tie at the back. It features a full brown silk lining. Worn by Debbie Reynolds during her return to the Brown mansion and tearful reunion with Harve Presnell "Johnny Brown" during the closing scene of the film. The collar exhibits some loss of velvet tufting and a tiny moth hole on the back; otherwise, excellent screen-worn condition. \$2,000 – \$3,000



501. Martita Hunt "Grand Duchess Elise Lupavinova" elaborately beaded silk satin gown from *The Unsinkable Molly Brown*. (MGM, 1964) White silk satin gown with elaborate floral design of bugle beads, sequins and faux pearls, chiffon trim along the lower hem. Zipper and hook-and-eye closure at the rear. Worn by Martita Hunt as "Grand Duchess Lupavinova" at the European royalty party held at the Brown mansion. Handwritten along the internal waistband, "M. Hunt." Exhibits slight bead loss and discoloration along the chiffon lower hem; otherwise, excellent condition. \$400 – \$600



502. Martita Hunt "Grand Duchess Elise Lupavinova" elaborate chiffon and embroidered floral dressing gown from *The Unsinkable Molly Brown*. (MGM, 1964) Dressing gown of pleated chiffon with lace trim, crème machine-embroidered net lace, floral leaf pattern lace, ball trim and crochet tassels. Hook-and-eye front closure. Worn by Martita Hunt as "Grand Duchess Lupavinova" in Molly Brown's bedroom the morning after the ballroom fight. It exhibits some discoloration along the neckline with some ball trim loss and one detached tassel, a few tears to the lace net; otherwise remarkable condition for this elaborate piece of wardrobe. **\$400 – \$600**



503. Hermione Baddeley "Buttercup Grogan" peach silk floral gown from *The Unsinkable Molly Brown*. (MGM, 1964) Peach silk floral brocade gown with chiffon, lace and ribbon accents at the neckline and sleeves and lace heart-shaped decoration with silk flower appliqué on the bodice. Full lace underskirt, integral silk slip, zipper, hook-and-eye and snap closure at the rear. Bodice with internal label handwritten "Swing Nancy," skirt and slip with internal labels handwritten, "H. Baddeley #1 and #2." Worn by Baddeley during the European royalty party dance sequence at the Brown mansion. Lace slightly yellowed, lower hem exhibits soiling; otherwise, excellent condition. **\$400 – \$600**



504. Debbie Reynolds “Molly Brown” signature lavender lace gown from *The Unsinkable Molly Brown*. (MGM, 1964) Incredibly ornate and elaborate lavender silk, satin, and crepe period gown with gold bullion and glitter appliqué and pink rose accents by Morton Haack, for Debbie Reynolds as *The Unsinkable Molly Brown*. Worn as the first, and most significant “expensive” clothing for Molly upon enjoying her new-found wealth. An extraordinary and complex work of studio costume design, and a great icon from Miss Reynolds’ career. Includes original silk taffeta petticoat. **\$3,000 – \$5,000**



505. Ed Begley Sr. “Shamus Tobin” cutaway black tuxedo with cream satin vest from *The Unsinkable Molly Brown*. (MGM, 1964) Black wool cutaway-jacket tuxedo with satin floral lapels, and cream satin floral vest, worn by Ed Begley Sr. as Molly Brown’s backwoods friend “Shamus Tobin” for the big party in Denver that turns into a barroom brawl. MGM labels in all 3 pieces marked “Ed Begley Prod.#1815 Job #764”. **\$400 – \$600**



506. Audrey Hepburn's iconic Ascot dress from *My Fair Lady* – Designed by legendary costume designer Cecil Beaton. (Warner Bros., 1964) When George Cukor was selected to transform the successful Broadway play *Pygmalion* into a lavish silver-screen extravaganza, one of the most important person-

nel choices he faced was the costume designer. However, it soon became clear to him that there could be no other choice other than Cecil Beaton, who had designed all of the costumes for the stage version of the musical, and whose beautiful fashions had nearly outshown Rex Harrison and Julie Andrews. A runaway success, the play garnered several awards, including a Tony for Beaton. He later remarked (somewhat tongue-in-cheek):

"The success of the Pygmalion musical was beyond all expectation... It made success seem easy and now, when I am stopped on all sides to receive compliments, I wonder why it never happened before. It has not come too late, but I am perhaps a bit bitter that some of my friends in the theatre (if there is such an anomaly) did not spot my talent years before..."

For the film version of the play, which became the most eagerly anticipated film since MGM's *Gone With the Wind*, Warner devoted significant financial resources. This presented an exciting opportunity for Beaton, whose love affair with turn-of-the-century fashion had germinated for over thirty years. He had written an article for *Vogue* in 1930 entitled "Ascots of the Past", and as one writer put it, had been preparing for such an Edwardian fantasy since childhood. As both the costume designer and art director for *My Fair Lady*, Beaton was responsible for both the costumes and sets – essentially the entire production *sans* acting and story. Perhaps the most challenging scene was the Ascot race, which required an enormous, custom-fabricated set along with extraordinary formal attire deserving of Eliza's first appearance in public.



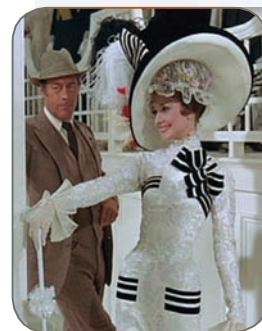
For the set, Beaton based the Ascot grounds on a tent designed for the film *Anna Karenina*, and a marquee decorated for a 1959 society ball. The costumes were another matter entirely. The four hundred women in the scene each required magnificent gowns designed for them individually. For this, Beaton consulted his mother on her own early wardrobe and asked his friend Diana Cooper what her mother, the Duchess of Rutland, had worn for Ascot. She replied,

"Certainly cream, a straw hat trimmed, of course, by herself with little bits of bird's breast and/or ribbon in dirty pink; wide-ish brimmed and fairly shallow, and the Sarah Bernhardt fringe in front. Good beige gloves. Very high heeled shoes she hoped didn't show. Parasol, of course!"

For his film designs, Beaton took these eyewitness accounts and infused them with the historical description of the famous Black Ascot of 1910, the first Ascot racing season after the death of King Edward VII. At this somber event, society dressed from head to foot in black mourning clothes, styled in the Ascot fashion of the day. Beaton made some key departures from the historical and idealized Ascot fashions, and arrived with a wonderful cinematic spectacle intended solely for the camera.

Audrey Hepburn's dress is certainly one of the most impressive examples of Edwardian finery ever stitched. It is constructed of a silk linen undergarment with back zipper closure, overlaid with fine lace which is hand-embroidered in a delicate flower motif. The dress is trimmed in black velvet striped ribbon, with a large bow at the left breast. Inside the left cuff, a bias label is written in blue ink (which has faded over time), "814 10-4 W. Bros." The large picture hat is constructed of a lightweight cotton burlap, trimmed in black velvet with white and black ostrich feathers on one side, as well as a small sprig of faux lavender pansies attached to the crown. According to one biographer, "*My Fair Lady* represents Beaton's masterpiece, the apotheosis of his whole personality, of all he had ever hoped for. 'There is no formula for success,' he once said, 'the element of the unknown is always present to make or mar your effects; but when all the elements fuse and an entity is created, then all the heartburns seem to have been worth while.' Costume design should be 'at its finest an opulent cornucopia showering the spectator with golden illusions not to be found at home.'"

And to audiences around the world, indeed it was. *My Fair Lady* garnered eight Academy Awards, including Best Picture, Best Costume Design, and Best Art Direction/Set Decoration, the last two of which were conferred upon Beaton. This gorgeous gown, which is featured in nearly every image associated with the film, is considered to be Cecil Beaton's *magnum opus*. Worn by the lovely Audrey Hepburn in the most memorable scene of the film, it is without question one of the finest screen-worn garments ever made. **\$200,000 – \$300,000**



507. Rex Harrison "Prof. Henry Higgins" three-piece suit from *My Fair Lady*. (Warner Bros., 1964) Brown wool herringbone 3-piece suit being the signature outfit of Rex Harrison as "Professor Henry Higgins" in *My Fair Lady*. Harrison is seen in this ensemble accompanying Audrey Hepburn in her Ascot dress and other scenes. Jacket and pants each bear the internal label of the maker "Sullivan, Williams & Co. Ltd.", and marked "A7741, 29/4/63 Lovat. Rex Harrison Esq." The buttons have been replaced. **\$3,000 – \$5,000**



508. Julie Andrews "Maria" acoustic guitar, autographed by Andrews, from *The Sound of Music*. (TCF, 1965) Goya acoustic guitar serial number 1 70025. Autographed by Julie Andrews. Includes case. Used by Julie Andrews as Maria in *Sound of Music*.
\$20,000 – \$30,000



509 *The Sound of Music* original roadshow U.S. three-sheet poster. (TCF, 1965) Linen-backed original 41" x 84" U.S. special "roadshow" three-sheet poster for the premiere reserved-seat run of the Julie Andrews musical. Very Fine to Near Mint with a minimum of retouching. \$400 – \$600





510. Julie Andrews "Maria" red-brown nubby jumper with white blouse from "Do-Re-Mi" number from *The Sound of Music*. (TCE, 1965) Red-brown nubby jumper with ivory raw linen blouse. No label. Worn by Julie Andrews as Maria when she sings Do-Re-Mi in *Sound of Music*. \$40,000 – \$60,000





511. Julie Andrews "Maria" Turquoise and green dress from *Sound of Music*. (TCE, 1965) Turquoise and green cotton leaf pattered dress with leather trim on collar, cuffs and belt. 20th Century Fox label handwritten "2-Double 909-24 J. Andrews." Belt has 20th Century Fox label handwritten "Double Chg-24." Worn by Julie Andrews as "Maria" when she returns to the Von Trapp's after running away to the Abbey along with a reprise of the song "My Favorite things" in *The Sound of Music*. **\$6,000 – \$8,000**

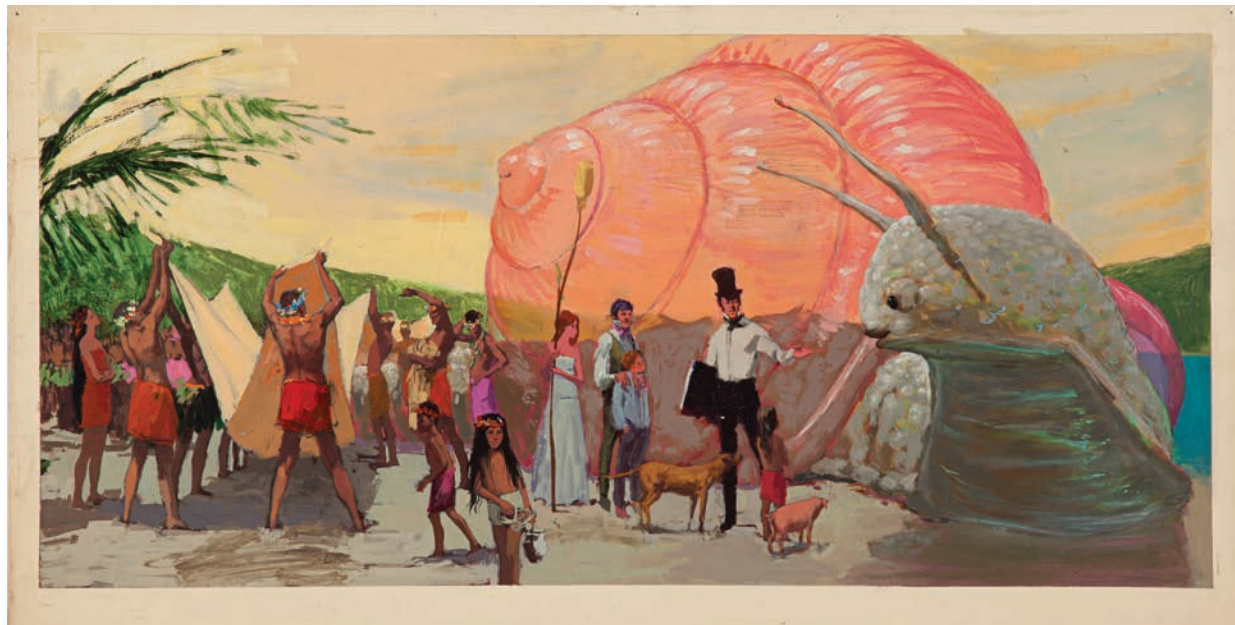


512. Julie Andrews "Maria" peasant dress from *Sound of Music*. (TCF, 1965) Heavy ecru cotton dress with light blue pattern on skirt and tan vest. 20th Century Fox label "F1". Worn by Julie Andrews as "Maria" in the musical number "Do-Re-Mi" number and when the boat flips over in *The Sound of Music*.
\$30,000 – \$50,000





513. Pair of Trapp family children's "drapery" costumes from *The Sound of Music*. (TCF, 1965) Frustrated by the rigid rules and conditions imposed by her employer Capt. Von Trapp concerning the care of his children, Julie Andrews as "Maria" in *The Sound of Music* takes it upon herself to liven up their lives by fashioning these bright and fun uniforms for them from the draperies in her room. The jumper top and shorts were worn by Debbie Turner as "Marta" and is marked so in both pieces with TCF label; the bib overall with polo shirt was worn by Kym Karath as "Gretl" and is marked so in the overall; (polo shirt is presumed screen worn, and is vintage Saks Fifth Ave.) **\$4,000 – \$6,000**



514. *Doctor Dolittle* large scale original concept painting of the doctor and friends with the Great Pink Snail . (TCF, 1967) Large-scale original concept painting accomplished in acrylic on a 22 ½ in. x 40 in. illustration board (image measures 18 in. x 38 in.), depicting Dr. Dolittle and Emma Fairfax standing beside the giant snail. Acquired from the Twentieth Century-Fox sale in 1971. Exhibits pin holes and corner wear. **\$1,200 – \$1,500**

515. Theadora Van Runkle costume sketch of Rex Harrison from *Doctor Dolittle*. (TCF, 1967) Original costume design sketch by Theadora Van Runkle on a design by Ray Aghayan accomplished in pencil, gouache and acrylic on a 14 in. x 22 in. leaf of illustration board, featuring Rex Harrison as "Doctor John Dolittle" in trademark tailcoat and top hat with additional design for floral vest. Pin holes at the upper corners, upper right corner bumped. \$800 – \$1,200



516. Theadora Van Runkle costume design sketch of Samantha Eggar from *Doctor Dolittle*. (TCF, 1967) Original costume design sketch by Theadora Van Runkle accomplished in pencil, acrylic and gouache on a 15 in. x 22 in. leaf of illustration board, featuring Samantha Eggar as "Emma Fairfax" in a white dress with orange floral design accents and ribbons. Pin holes at upper corners, slight corner wear and toning along extremities. \$800 – \$1,200



517. Theadora Van Runkle costume design sketch of Samantha Eggar from *Doctor Dolittle*. (TCF, 1967) Original costume design sketch by Theadora Van Runkle accomplished in pencil and gouache on a 15 in. x 22 in. leaf of illustration board, featuring Samantha Eggar as "Emma Fairfax" in a white dress and flowing orange cape with floral design. Signed "Theadora Van Runkle, 1964" at the lower right. Slight corner wear and toning along extremities. \$800 – \$1,200



518. Rex Harrison "Dr. John Dolittle" signature costume with top hat, shoes, prop parrot, and complete doctor's bag with autographed photo from *Doctor Dolittle*. (TCF, 1967) Black and ecru wool pants with Western Costume tags (1) typed "Rex Harrison 2660-3" (2) typed swing dancer 1-6 R. Beasley, ivory cotton twill shirt, black silk ascot and vintage black top hat and shoes. M. Berman Ltd. label Mr. Rex Harrison DBL. Black leather doctor's bag with supplies, engraved brass accents and nameplate reading Dr. John Dolittle. 20th Century Fox 32-2-43518 label. Authentic stuffed parrot with prop stick. Used and worn by Rex Harrison as "Dr. John Dolittle" in *Doctor Dolittle*. Also included is an 8 x 10 in. black and white signed photo. **\$12,000 – \$15,000**







519. Samantha Eggar "Emma Fairfax" off-white see-through taffeta dress with cloth flowers and petticoat from *Doctor Dolittle*. (TCF, 1967) Ivory chiffon dress with flower accents worn by Samantha Eggar as Emma Fairfax at the outdoor carnival scene in *Doctor Dolittle*. No label. \$1,000 – \$2,000



520. Peter Bull "General Bellows" red wool tailcoat & pantaloons from *Doctor Dolittle*. (TCF, 1967) Bright red wool tailcoat & mustard yellow wool pantaloons. Both bear M. Berman Ltd. costume label with handwritten "P. BULL" in pantaloons. Worn by Peter Bull as "General Bellows" during the scene where he patronizes Dr. Dolittle for having so many animals in *Doctor Dolittle*. \$400 – \$600



521. Charlton Heston "Col. George Taylor" primitive robe of rags from *Planet of the Apes*. (TCF, 1968) Principal costume of brown felt two piece rag outfit worn by Charlton Heston as "Colonel George Taylor" in *Planet of the Apes*. \$8,000 – \$12,000



523. James Franciscus "John Brent" Beneath the Planet of the Apes rag costume. (TCF, 1970) James Franciscus as "John Brent" is given this rag clothing by Kim Hunter "Zira" in order to camouflage himself among the non-speaking primitive humans for the second entry in the Apes series. **\$3,000 – \$5,000**



524. Linda Harrison "Nova" revealing rag costume with multiple parts from Planet of the Apes . (TCF, 1968) Muslin, yarn, and stretched carpeting "rags" costume with two top variations, and five panty-brief variations; tops are labeled "HARRISON 1" and "HARRISON 3". Structure of both tops is extremely fragile. **\$6,000 – \$8,000**



522. Diane Stewart "Astronaut Stanley" flight jacket from Planet of the Apes. (TCF, 1968) Killed upon crash-landing therefore short on screen time, though memorable in appearance, Diane Stewart screen-wore this flight jacket with patches identified as astronaut Stanley, together with man's flight pants of same design identified as stunt double, and Stewart's "spunks" undergarment. **\$4,000 – \$6,000**



525. *Planet of the Apes* complete male chimpanzee costume. (TCF, 1968) Green short tunic with brown and green leather trim and nubby sleeve inserts, green military-style pants, and paw-shaped boots; internal Western Costume labels: tunic, 2771-1, pants 2771-4. **\$4,000 – \$6,000**



526. *Planet of the Apes* complete female chimpanzee costume. (TCF, 1968) Green long tunic with brown leather trim, brown knee-length under-dress and paw-shaped boots; internal 20th Century-Fox labels in tunic and pants; boots are identified as Norma Jean Kron, the chimpanzee on roof with baby. **\$4,000 – \$6,000**



527. Planet of the Apes complete male orangutan costume. (TCF, 1968) Medium-length adobe-colored linen and leather jacket with brown linen trim, internal Western Costume label "2776-1, chest 39"; adobe linen pants with no label, and paw-shaped boots. **\$6,000 – \$8,000**



528. Planet of the Apes complete male gorilla costume with bandolier. (TCF, 1968) Medium-length leather tunic and leather gauntlet gloves over raw linen shirt and pants, with heavy leather toe-shaped boots and bandolier with two ammo pouches; internal Western Costume labels: tunic, 2954-1; shirt, 2954-2; pants, 2954-3. **\$4,000 – \$6,000**



529. Barbra Streisand "Fanny Brice" Purple and green striped leotard with hat from *Funny Girl*. (Columbia, 1968)
 Purple and green striped velvet leotard with tulle skirt and green satin bloomers with grape accents and matching purple hat. Berman Costume Co. label handwritten Miss Streisand. Hat has no label. Worn by Barbra Streisand as Fanny Brice when she roller skates and turns it into a comedy act from *Funny Girl*. **\$8,000 – \$12,000**



530. Roller skating costumes from *Funny Girl*. (Columbia, 1968)
Set of five (5) purple and green striped velvet leotards with tulle skirt and green satin bloomers with grape accents plus purple tights with green sequins. Four matching hats. Four pairs of green leather roller skates. Worn by the other girls when Barbra Streisand roller skates and turns it into a comedy act from *Funny Girl*. \$800 – \$1,200





531. Barbra Streisand "Fanny Brice"
Black velvet dress designed by Irene Sharaff from "My Man" number in
***Funny Girl*.** (Columbia, 1968) Black velvet full-length gown with lace accent worn by Barbra Streisand as Fanny Brice in her academy award winning role singing "My Man" in *Funny Girl*. No label. 11x14 photo included. **\$8,000 – \$12,000**



532. Large suite of costumes from “His Love Makes Me Beautiful” number in the Ziegfeld Wedding scene from *Funny Girl*. (Columbia, 1968) Eleven pale peach show girl dresses with pale pink shoulder scarf adorned with iridescent beads and rhinestones. Ivory satin hat with two white birds sprinkled with rhinestones and pale yellow scarf. Handwritten Ann Ford. White chiffon hat with a white feathers bird accented with rhinestones and yellow and white chiffon scarf. Handwritten Rita Thiel. Round hat covered with ostrich feathers and accented with large iridescent balls and long blue chiffon scarf. Handwritten Mary Mangler. Round hat ivory circular pattern accented with rhinestones and pale green chiffon scarf. Handwritten Kathy Martin. Four very large hats with white ostrich feathers accented with iridescent strips, long chiffon scarf with iridescent sequins. Handwritten labels Chris Cranston, Judy Taylor, Sandra Wills, and Yvonne Shubert. Seven pale pink bikini-style showgirl costumes adorned with iridescent beads and plastic feathers. Worn in the Wedding sequence number of “His Love Makes Me Beautiful” from the Ziegfeld Follies in *Funny Girl*. **\$800 – \$1,200**



533. Anne Francis "Georgia James" pumpkin silk dress from *Funny Girl*. (Columbia, 1968) Pumpkin silk dress with quilted top, long skirt and attached wool coat of pale salmon trimmed with fox fur at cuffs with tassel belt. No label. Hole on right arm of coat and a few on bodice. Worn by Anne Francis as "Georgia James" at the train station during the "Don't Rain on My Parade" number in *Funny Girl*. \$800 – \$1,200



534. Kay Medford "Rose Brice" black beaded shawl from *Funny Girl*. (Columbia, 1968) Heavily beaded black shawl adorned with jet black beads and fringe. No label. In fragile condition. Worn by Kay Medford as Rose Brice at the theatre during the Wedding scene number in *Funny Girl*. \$400 – \$600



535. Robert Redford “Sundance Kid” dress jacket from *Butch Cassidy and the Sundance Kid*. (TCF, 1969) Charcoal gray wool single-breasted jacket worn by Robert Redford as “The Sundance Kid” in the formal portrait scene with Paul Newman and Katherine Ross. Internal Western Costume label typed: 2481-2 #5 Robert Redford Chest 40 Sleeve 17 ½. **\$5,000 – \$8,000**



536. Katherine Ross “Etta Place” chartreuse two-piece period dress with hat from *Butch Cassidy and the Sundance Kid*. (TCF, 1969) Chartreuse ribbed satin two-piece period dress with ivory vest and straw hat with green tulle, pink dots and white flowers worn by Katharine Ross as “Etta Place” in *Butch Cassidy and the Sundance Kid*. 20th Century Fox label in all four pieces. Fox cleaning tag in jacket. Bodice and neckline have been modified. Worn in the Bolivia scene where the three are having dinner. **\$2,000 – \$3,000**



537. Barbra Streisand “Dolly Levi” signature purple period dress with purse and bustle from *Hello, Dolly!* (TCF, 1969)
 Purple period dress with self applied flowers, matching purse and interior bustle. No label. Worn by Barbra Streisand as “Dolly Levi” in the scene where she visits the dress shop and she teaches the boys to dance in *Hello Dolly!* **\$20,000 – \$30,000**





538. Barbra Streisand "Dolly Levi" signature sleeveless gold velvet heavily jeweled gown with shoes and headpiece from *Hello, Dolly!* (TCF, 1969) This is the legendary gown by Irene Sharaff which cost over \$100,000 to construct, and is purported to be the most expensive dress ever made for a film. Over ½ pound of 14K gold is in the thread and jewel surrounds (some estimates put it as high as 1 pound) accented over its entire surface by gemstones of numerous types and colors, including Swarovski crystals, creating an extraordinary shimmering rainbow effect when turned in the light. Worn by Barbra Streisand as "Dolly Levi" in the "Harmonia Gardens" number when she sings the title song in *Hello, Dolly!*
\$60,000 – \$80,000





539. Joyce Ames "Ermengarde Vandergelder" pale pink gown and shoes from *Hello, Dolly!* (TCF, 1969) Pale pink satin ribbed gown with shoulder sash and iridescent beading on sleeves and collar. No label. Matching shoes with ON-STAGE Fashion by Capezio label and handwritten "JOYCE AMES" and stamped M17476 8168. Worn by Joyce Ames as "Ermengarde Vandergelder" in the scene at the Harmonia Gardens Restaurant during the polka competition and during the "Hello, Dolly!" number in *Hello, Dolly!* **\$400 – \$600**



540. Michael Crawford "Cornelius Hackl" three-piece suit from *Hello, Dolly!* (TCF, 1969) Grey, blue, green and orange checked three-piece suit. Jacket has Western Costume label typed "2957-1 Michael Crawford 36 18 ½," red paper tag. 2 in. tear in lining of left sleeve. Vest has Western Costume label typed "2957-1 Michael Crawford 36 vest" and stamped "TRIPLE SUIT W.C. Co. 11 #84 SUIT 3 PC." Pants have Western Costume label typed 2957-1 Michael Crawford 28 ½ 31 and stamped W. C. Co. H #84 SUIT 3 PC. Worn by Michael Crawford as "Cornelius Hackl" in several scenes including where Dolly is teaching them how to dance in *Hello, Dolly!* **\$800 – \$1,200**



541. Jim Hutchinson "Stanley" red and black waiter outfit from *Hello, Dolly!* (TCF, 1969) Red wool tailcoat with black quilted lining. Western Costume label typed 2894-1 Jim Hutchinson 41 16 with Western Costume stamp. 3 in. tear near label. Black worsted wool pants with red piping have Western Costume label typed 2171-1 J HUTCHINSON 31 29 ½ with Western Costume stamp and 58. Pair of red and black striped sock with handwritten label 9. Worn by Jim Hutchinson as "Stanley" one of the waiters in the restaurant where Dolly sings in *Hello, Dolly!* **\$300 – \$500**



542. Edith Head and Theodora Van Runkle costume sketch of Mae West for *Myra Breckinridge*. (TCF, 1970) Pencil, watercolor, gouache and silver glitter on 15 x 20" illustration board by Edith Head and signed by her, for Mae West as Leticia Van Allen in *Myra Breckinridge*. **\$2,000 – \$3,000**



543. Raquel Welch “Myra” naval officer uniform from *Myra Breckinridge*. (TCF, 1970) Signature naval officer’s uniform jacket and pants of ivory crinoline with gold buttons and 3-bar epaulets, with matching cap and 2 identical black wool ties, worn by Raquel Welch as “Myra” in *Myra Breckinridge*. Hat is marked “Larry Storch” for either previous or post-use. Fairly large light dampstain on back of left shoulder, and a few scattered small moth holes. **\$2,000 – \$3,000**



544. Rex Reed “Myron” signature light rose linen suit from *Myra Breckinridge*. (TCF, 1970) Signature two-piece light rose-linen single-breasted suit worn by Rex Reed as pre-op “Myron” in *Myra Breckinridge*. Both items bear “Cotroneo Costume” labels and pants label is marked “Rex Reed”. **\$600 – \$800**



545. Mae West “Leticia van Allen” beige gown with black sequined frogs and fur hat from *Myra Breckinridge*. (TCF, 1970) Signature floor-length beige front/ black back satin-lined wool gown with large black sequined frog front decorations, together with genuine long-haired fur Russian-style hat. Hat bears labels “Somper Furs” and “Armand Beverly Hills”. Worn by Mae West as “Leticia van Allen” when she interviews prospective “leading men” including a very young Tom Selleck for her talent agency. **\$3,000 – \$5,000**



546. George C. Scott “General George S. Patton, Jr.” military shirt and tie from *Patton*. (TCF, 1970) Dark green wool military shirt with Army “A” patch on the left shoulder, and internal Machin shirt maker, Los Angeles label, embroidered “Tailored especially for George Scott.” Includes tan tie. Worn by Scott when he meets Karl Malden “Gen. Omar Bradley” in the field. Missing three buttons, a few tiny moth holes; otherwise, excellent condition. **\$3,000 – \$5,000**



547. Peter Boyle “The Monster” black cutaway tailcoat from *Young Frankenstein*. (TCE, 1974) Enormous (54” chest, 50” length) black tuxedo tailcoat worn by Peter Boyle as “The Monster” for the “Puttin’ On The Ritz” musical number, and the consummation of Madeline Kahn’s character “Elizabeth”, in Mel Brooks’ classic comedy, *Young Frankenstein*. Bears internal Western Costume label, “2037-1 PETER BOYLE, Chest 54”. **\$3,000 – \$5,000**



548. Robert Duvall “Lt. Col. Kilgore” tropical combat coat and signature yellow branch scarf from *Apocalypse Now*. (UA, 1979) Olive green tropical combat coat with “Kilgore” and “U.S. Army” patches on the chest, along with subdued ranking insignia patches and subdued First Cavalry – Ranger patch on the left shoulder. The jacket features two internal Western Costume stamps, and is handwritten in black ink inside the collar, “R.D.” The jacket is accompanied by Duvall’s original yellow branch scarf with snap closure, as worn throughout his memorable scenes in his Academy Award-nominated role as the intrepid “Lt. Col. Kilgore.” Originally acquired from Western Costume, this jacket was previously part of the Hollywood Horse Soldiers collection. Accompanied by a “Kilgore” hand-brushed beaver Cavalry hat hand-crafted by Baron California Hats with black cord band, gold tipped fobs and Cavalry cross-sabers metal pin. **\$6,000 – \$8,000**



549. Leif Green "Davey Jaworski" black "T Birds" shirt from *Grease II*. (Paramount, 1982) Black polyester short sleeve shirt with pale pink satin decal in pocket "Davey" and the "T Birds" logo on the back of the shirt. No label. Worn by Leif Green as "Davey Jaworski" in the bowling scene in *Grease II*. \$300 – \$500



550. Mel Gibson "Fletcher Christian Master's Mate" Naval coat from *The Bounty*. (Orion, 1984) Dark blue wool naval military coat. Bermans & Nathans label typed "MEL GIBSON 050 Christian 1 Bounty." Worn by Mel Gibson as "Fletcher Christian" in *The Bounty*. Together with an original U.S. 27 in. x 41 in. one-sheet poster for the film. \$800 – \$1,200



551. Battleship/Destroyer large-scale filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Battleship/Destroyer (no name, no numbers) constructed of fiberglass hull with aluminum deck and thin wooden cladding to resemble boards, swiveling cannon turrets of wood with aluminum gun barrels, towers of wood. Intricately detailed brass wire railings and tower platforms, swiveling metal cranes which elevate, lifeboats with canvas covers and rolled canvas walkway covers, metal smoke stacks with airbrushed ends, metal ladders, fire extinguishers, lamps and plastic doors, wooden rafts. Measures 25 ft. long x 5 ft. tall x 3 ft. wide. Realistically painted and detailed. Multiple spigots mounted on the lower hull to allow drainage of water taken on from the shooting sequences. The build quality and craftsmanship is truly impressive. Exhibits wear with bent metal railings, wooden deck cladding is warped and chipped. In need of restoration, but structurally sound. Sits on a metal trailer for support (serves to support ship only, not roadworthy). Special shipping arrangements will apply. **\$3,000 – \$5,000**



552. “Laura Lee” merchant/cargo ship large-scale filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Merchant/cargo ship, “Laura Lee,” constructed of fiberglass hull with wooden decks, aluminum tubing conning towers with small pulleys and wire rigging, detailed with brass tube railings, plastic doors, lamps and port hole windows and other details. Wooden lifeboats with canvas covers. Measures 20 ft. long x 6 ft. tall (to top of towers) x 32 in. wide. Multiple spigots and piping mounted on the lower hull to allow drainage of water taken on from the shooting sequences. Worn and soiled, exhibits wear to metal railings, decks warped, etc. In need of restoration, but structurally sound. Sits on heavy wooden dollies and rolling metal casters. **\$3,000 – \$5,000**

553. “Holsworth” military ship filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Military ship, “Holsworth,” constructed of fiberglass hull with wooden decks, aluminum tubing conning towers with small pulleys and wire rigging, detailed with brass tube railings, plastic doors, lamps and port hole windows and other details. Wooden lifeboats with canvas covers. Measures 20 ft. long x 6 ft. tall (to top of towers) x 32 in. wide. Multiple spigots and piping mounted on the lower hull to allow drainage of water taken on from the shooting sequences. Worn and soiled, exhibits wear to metal railings, decks warped, etc. In need of restoration, but structurally sound. Sits on heavy wooden dollies and rolling metal casters. Special shipping arrangements will apply. **\$3,000 – \$5,000**





554. “Bellflower” military ship filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Military ship, “Bellflower,” constructed of fiberglass hull with wooden decks, aluminum tubing conning towers with small pulleys and wire rigging, detailed with brass tube railings, plastic doors, lamps and port hole windows and other details. Wooden lifeboats with canvas covers. Measures 20 ft. long x 6 ft. tall (to top of towers) x 32 in. wide. Multiple spigots and piping mounted on the lower hull to allow drainage of water taken on from the shooting sequences. Worn and soiled, exhibits wear to metal railings, decks warped, etc. In need of restoration, but structurally sound. Sits on heavy wooden dollies and rolling metal casters. Special shipping arrangements will apply. **\$3,000 – \$5,000**



555. Military transport ship filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Military transport ship constructed of fiberglass hull with wooden decks, aluminum tubing crane towers, detailed with brass tube railings, plastic doors, lamps and port hole windows and other details. Wooden lifeboats with canvas covers. Measures 20 ft. long x 6 ft. tall (to top of towers) x 32 in. wide. Multiple spigots and piping mounted on the lower hull to allow drainage of water taken on from the shooting sequences. Worn and soiled, exhibits wear to metal railings, decks warped, etc. In need of restoration, but structurally sound. Sits on heavy wooden dollies and rolling metal casters. Special shipping arrangements will apply. **\$3,000 – \$5,000**



556. Battleship filming miniature from *The Winds of War* and other Paramount war films. (Paramount-TV, 1983) Battleship marked with registration ID “417” on port side and “311” on the starboard side. Constructed of fiberglass hull with wooden decks, aluminum tubing partial tower, detailed with brass tube railings, plastic doors, lamps and porthole windows and other details. Wooden lifeboats with canvas covers. Measures 17 ft. long x 5 ft. tall (to top of towers) x 20 in. wide. Multiple spigots and piping mounted on the lower hull to allow drainage of water taken on from the shooting sequences. Exhibits moderate wear, metal railings bent, decks warped, nearly all the paint is chipped off or peeling, hole in port side hull, etc. In need of restoration, but structurally sound. Sits on a heavy metal dolly with rolling metal casters. Special shipping arrangements will apply. **\$3,000 – \$5,000**



557. Tom Hanks “Josh Baskin” white tuxedo from *Big*. (TCF, 1988) Ivory polyester tail coat with gold and silver embellishments, matching pants and vest. After Six Tuxedo Center label. Handwritten “WWC #12 Suit 3 pc.” Worn by Tom Hanks as “Josh Baskin” at the office party in *Big*. **\$6,000 – \$8,000**



558. Tom Cruise “Raymond Babbitt” signature sport coat, slacks, and shirt from *Rain Man*. (MGM, 1988) Dark blue and black single breasted linen blended jacket. Bobby Yosten label. Blue cotton two button sweater. Carroll and Company label, Size L. Dark grey and white herringbone pants. Handwritten label “Tom Cruise W 30 L 31.” Black and grey diamond pattern socks. Light blue cotton boxers. Perry Ellis Size 30. Worn by Tom Cruise as “Raymond Babbitt” in *Rain Man*. **\$3,000 – \$5,000**

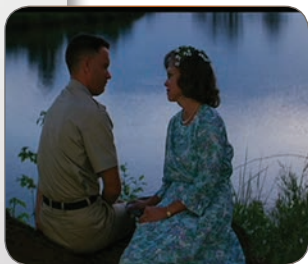


559. Sean Connery "Ramirez" elaborate Renaissance-era costume from *Highlander* and *Highlander II: The Quickening*. (TCF, 1986 & Interstar, 1991) Linen-lined, heavy burgundy suede leather tunic and pantaloons, elaborately embroidered and embellished for period authenticity, with internal "Angels" London couture labels marked "SEAN CONNERY".
\$12,000 – \$15,000





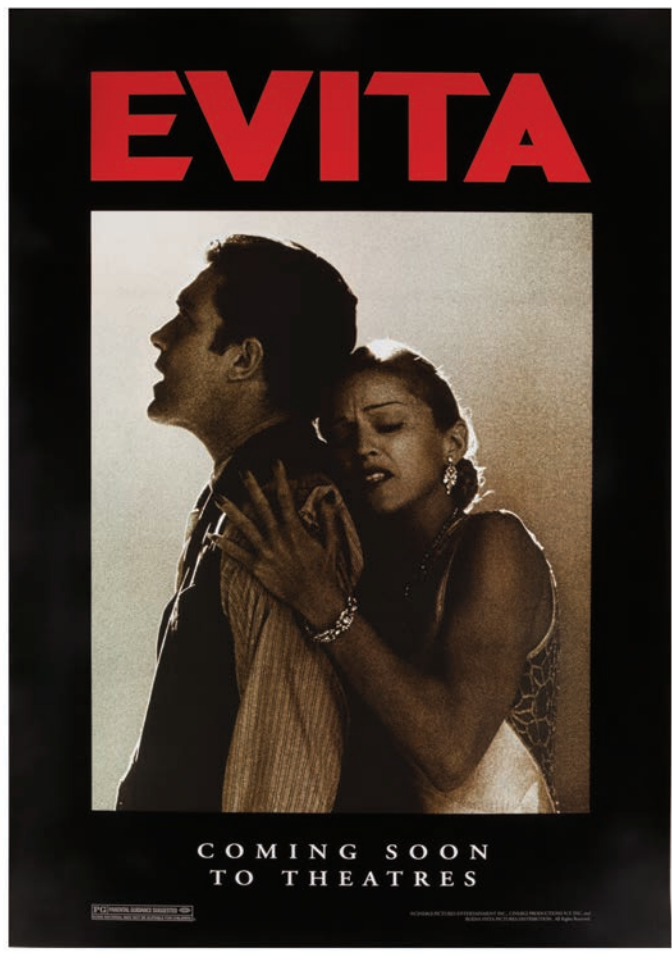
560. Sally Fields “Mrs. Gump” pink and green day dress and two jackets from *Forrest Gump*. (Paramount, 1994) Vintage 1960s pink and green print day dress with matching jacket. Charles Cooper Design label. Handwritten label “RP38094D” in jacket. Worn by Sally Fields as “Mrs. Gump” attending Forrest’s graduation. Separate jacket is pale pink with pink and green print collar. No label. Worn in the scene where Forrest receives his Medal of Honor from President Johnson. \$800 – \$1,200



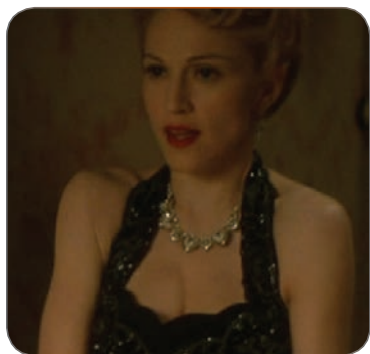
561. Sally Fields “Mrs. Gump” green and purple day dress from *Forrest Gump*. (Paramount, 1994) Vintage 1960s green, turquoise and purple print day dress with self belt. No label. Worn by Sally Fields as “Mrs. Gump” in the scene the night before Forrest leaves for Vietnam in *Forrest Gump*. \$800 – \$1,200



562. Robin Wright “Jenny Curran” green jumper from *Forrest Gump*. (Paramount, 1994) Dark green plaid jumper with large buttons, ivory cotton ribbed turtleneck, and ivory patterned tights. No labels. Worn by Robin Wright when Forrest (Tom Hanks) visits her at her dormitory in *Forrest Gump*. \$600 – \$800



563. *Evita* original U.S. subway/bus shelter poster. (Cinergi, 1996) Linen-backed original 48" x 69" U.S. subway/ bus shelter display advance-release poster for the biopic on Eva Peron with Madonna. Virtually Mint unused exceptional example of a rare format for this film. \$200 – \$300



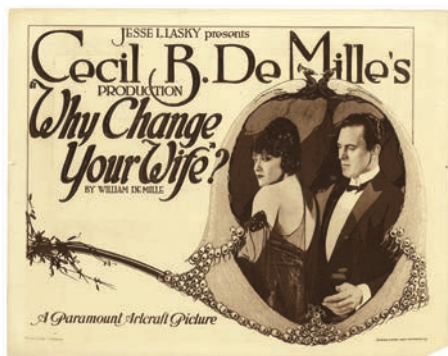
564. Madonna "Eva Peron" elegant black evening gown by Penny Rose with shoes and jewelry from *Evita*. (Hollywood Pictures, 1996) Black crepe halter dress with jet black sequins. No label. Black sequined Ferragamo shoes. Rhinestone necklace. Worn by Madonna as Eva Peron in *Evita*. \$4,000 – \$6,000



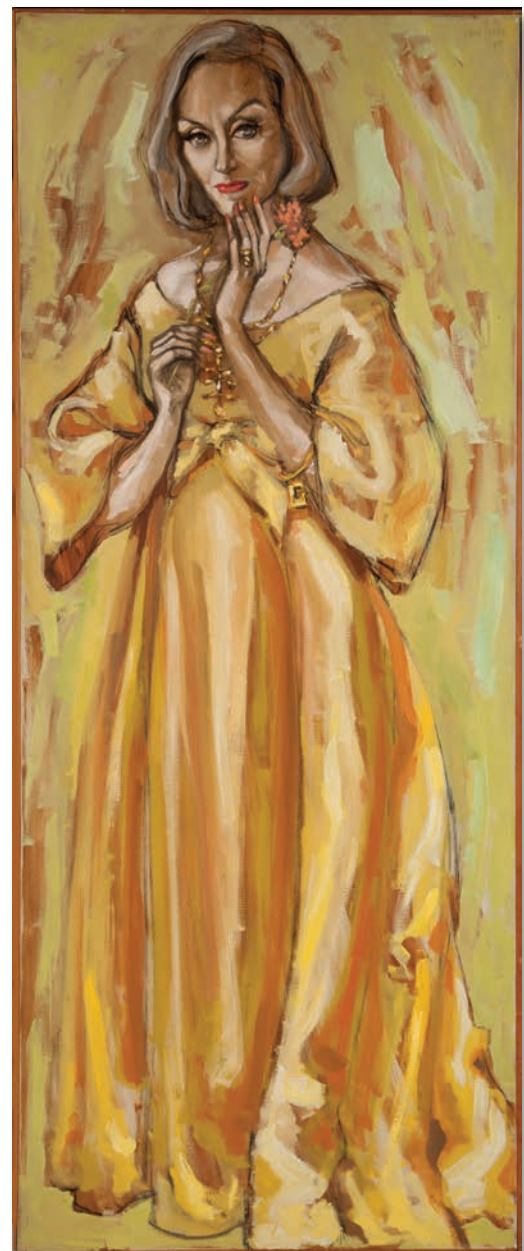


565. Mike Myers "Austin Powers" complete swinging 60's blood-orange outfit with kelly-green leather jacket from *Austin Powers: The Spy Who Shagged Me*. (New Line Cinema, 1999) Kelly-green leather double breasted coat. Jonathan Logan label. Blood orange velour top with white buttons. No label. Orange and green striped velour pants. Custom label Myers. Orange, green and white circle patterned scarf worn by Mike Myers as "Austin Powers" in *Austin Powers: The Spy Who Shagged Me*. \$6,000 – \$8,000

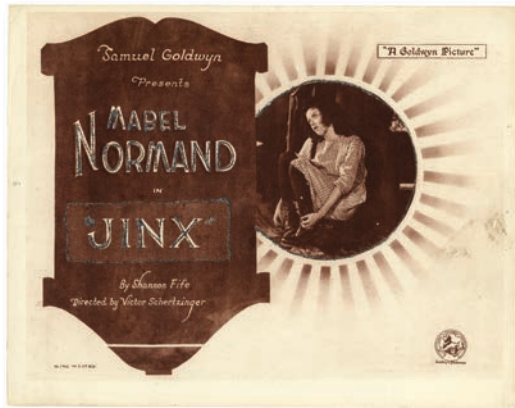
566. *Blind Husbands* original 1919 title-card for Erich von Stroheim's first directed film. (Universal, 1919) Exceedingly rare and significant early artifact of Erich von Stroheim's mercurial career as director, writer, and actor. Sepia-tone 11" x 14" Title Lobby Card with a few tiny border chips and minor soiling, otherwise entirely unrestored and remarkably well-preserved. \$2,000 – \$3,000



568. Richard Banks massive oil painting of Gloria Swanson from her estate. Oil on canvas, 32" x 74" in museum-quality gilt frame, painted on commission to Gloria Swanson by society portrait artist Richard Banks, and hung in her home until her death, whereupon it was purchased by Debbie Reynolds for her Hollywood Motion Picture Museum project. Special shipping arrangements will apply. \$800 – \$1,200



567. Collection of (3) original silent Gloria Swanson title and lobby cards. (Paramount, 1919, 1921) Collection includes: *Why Change Your Wife?* Title-Card and *Male and Female* portrait Lobby Card, both produced by Cecil B. DeMille, each with hand-coloring or glitter as original; and *The Great Moment* portrait Lobby Card in sepia-tone. Each 11" x 14", generally Very Fine with tiny marginal chips. \$200 – \$300



569. Pair of silent title and lobby cards featuring Mabel Normand and auto racing. (Goldwyn, 1919, and Paramount, 1920) Sepia-tone Title Lobby-card for *Jinx* starring Mabel Normand, with hand-applied glitter as original; together with *Excuse my Dust* featuring early automobile racers in action, with hand color-tinting as original. Each 11" x 14" with tiny soiling spots and border imperfections, Very Fine. \$200 – \$300

570. Pair of silent title and lobby cards featuring elaborate design. (Paramount, 1919, 1923) Includes: "Everywoman" sepia-tone Title-Card with hand-applied glitter as original; plus *You Can't Fool Your Wife* with elaborate stencil-coloring. Tiny border imperfections, else Very Fine. \$200 – \$300



571. *The Penalty* original 1920 Lon Chaney Sr. portrait Lobby Card. (Goldwyn Pictures, 1920) This is the definitive character portrait Lobby Card for one of Lon Chaney Sr.'s earliest and most significant "deformed" roles for which he is best remembered. Sepia-tone 11" x 14" with hand color-tinting as original; virtually mint and entirely unrestored. \$1,000 – \$1,500



572. *The Idle Class* original Charlie Chaplin Lobby Card. (First National, 1921) Chaplin plays a double role as an idle poor hobo and idle rich husband who become swapped in the eyes of the rich neglected wife (Edna Purviance) somewhat to her liking. Chaplin wrote, directed, and starred in this 32 minute featurette. Hand color-tinted 11" x 14" lobby card of Chaplin and Purviance, a few tiny border chips, else Fine and entirely unrestored. \$200 – \$300



574. *The Cat's Paw* original Swedish one-sheet poster for Harold Lloyd comedy. (Fox Film Corp., 1934) Folded unrestored original Swedish 27.5" x 39.5" stone-lithograph poster by artist Rohman of Harold Lloyd. Very Fine with very minor tears. \$200 – \$300



573. *Baby Take a Bow* original Danish one-sheet poster for early Shirley Temple film. (Fox Film Corp., 1934) Folded unrestored original Danish 24" x 33" stone-lithograph poster of Shirley Temple in one of her earliest feature-film starring roles. Minor tears and a 1" x 1.5" piece missing from left border, Very Good overall. \$200 – \$300



575. *Bright Eyes* original Swedish one-sheet poster for early Shirley Temple film. (Fox Film Corp., 1934) Folded unrestored original Swedish 27.5" x 39.5" stone-lithograph poster by artist Rohman of Shirley Temple with Art-Deco aviation design. Very Fine with very minor tears. \$200 – \$300



576. *Charlie Chan in London* original Swedish one-sheet poster. (Fox Film Corp., 1934) Folded unrestored original Swedish 27.5" x 39.5" stone-lithograph poster by artist Rohman of Warner Oland, the first of many [non-Asian] actors to portray the inscrutable detective. Very Good with very minor tears and fold separations. \$300 – \$500



578. *The Woman in the Window* original 1944 U.S. one-sheet poster. (RKO, 1944) Folded unrestored original U.S. 27" x 41" one-sheet poster for one of the greatest entries in the Film Noir genre, directed by Fritz Lang and starring Edward G. Robinson and Joan Bennett. Various tears and stains, still Good to Very Good overall. \$200 – \$300



577. *Original portrait artwork of Jean Harlow*. Stunning vintage original portrait artwork of Jean Harlow based on a portrait sitting with George Hurrell accomplished in pencil and chalk pastel on a 16 1/4 in. x 26 in. leaf of Starke German illustration paper. Circa 1960s. A beautifully rendered composition of Harlow in soft shades of gray, white and pink and likely done for publication. Signed at the bottom right in the image, "S. Miera." Traces of handling; otherwise, fine condition. \$600 – \$800



579. *Rope* original 14" x 36" insert poster for Alfred Hitchcock film. (Warner Bros., 1948) Unbacked and unrestored folded 14" x 36" U.S. insert-sized poster for experimental no-cuts set-piece film by Alfred Hitchcock based on the notorious Loeb/Leopold murder case. Very Good. \$500 – \$700



580. *Niagara* original 14" x 36" insert poster for Marilyn Monroe film. (TCF, 1953) Linen-backed Fine to Very Fine U.S. insert-sized poster depicting Marilyn Monroe four times. Appears to have had normal light folds prior to backing, and shows only modest background retouching. \$500 – \$700



582. Walter Plunkett costume sketch for Stewart Granger for *Moonfleet*. (MGM, 1955) Original costume design sketch by Elaine Owen (for a Walter Plunkett design) accomplished in ink, watercolor and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Stewart Granger as "Jeremy Fox" wearing tailcoat, breeches, high boots and cravat. Production notations and fabric swatches at the top left corner, approval signatures on the verso. \$600 – \$800



581. *Niagara* original 22" x 28" half-sheet poster for Marilyn Monroe film. (TCF, 1953) Rolled, unbacked and entirely unrestored original U.S. 22" x 28" half-sheet poster, long considered the best layout for this title due to the horizontal art of Marilyn Monroe posing atop Niagara Falls. Very Fine. \$500 – \$700



583. Edith Head costume sketch of Debbie Reynolds from *The Pleasure of His Company*. (Paramount, 1961) Original costume design sketch by Edith Head accomplished in pencil, ink, gouache and tempera on a 15 1/4 in. x 22 in. leaf of illustration board, featuring Debbie Reynolds as "Jessica Anne Poole" wearing a bridal gown and holding a floral bouquet. Corner tips bumped, slight toning along extremities. \$600 – \$800



584. *The Singing Nun* complete Lobby-Card Set of 8 plus collection of (14) over-size stills . (MGM, 1966) Complete fine to near-mint Lobby-Card set of 8, featuring Debbie Reynolds, Ed Sullivan, and Chad Everett. Also, collection of (14) gelatin-silver semi-gloss 10.5" x 13.5" over-size stills featuring Debbie Reynolds, the film's director, and others. \$200 – \$300



585. *Star Wars: Episode IV- A New Hope* original U.S. six-sheet poster. (TCF, 1977) Linen-backed original 77" x 78" U.S. six-sheet poster for international distribution, with Tom Jung artwork for the first film in the series. Virtually Mint unused exceptional example of a rare format for this film. \$400 – \$600



586. *Star Wars: Episode IV- A New Hope* rolled 1978 "Happy Birthday" U.S. one-sheet poster. (TCF, 1977/1978) Ultra-rare and supremely cool first-anniversary reissue for the first *Star Wars* film, being composed of a birthday cake in the shape of the Millennium Falcon with one candle, surrounded by the toy action figures of all the major characters. Not only is this a virtually unhandled, rolled original example of what is arguably the most creative and unique of all *Star Wars* posters, more importantly its provenance is from the family of Princess Leia (Carrie Fisher) herself. Very minor rolling abrasions to lower background, else Very Fine to Near Mint. \$800 – \$1,200



587. *Star Wars: Episode IV- A New Hope* original U.S. three-sheet poster. (TCF, 1977) Linen-backed original 41" x 77" U.S. three-sheet poster for international distribution, with Tom Jung artwork for the first film in the series. Virtually Mint unused exceptional example of a rare format for this film. \$300 – \$500

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AS SET FORTH IN THE “CONDITIONS OF SALE”, FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER’S PREMIUM (20% OF FINAL BID PRICE IF CASH; 23% OF FINAL BID PRICE IF CREDIT CARD; 23% OF FINAL BID PRICE IF BIDDING VIA ICOLLECTOR.COM OR LIVEAUCTIONEERS.COM), PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles’ sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles’ sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **June 17th, 2011**. Telephone bidders need not complete the bid amount column on this form.

For absentee bidders only: The absentee bid process is offered solely as a convenience subject to Profiles’ sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer’s premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **June 17th, 2011**.

Telephone Bidders check this box

☐

Absentee Bidders check this box

☐

Floor Bidders check this box

☐

Profiles in History’s terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature) _____ (Date) _____

For dealers purchasing for resale only: The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number: _____

Dealer: (Signature) _____ (Date) _____

